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# THE ACHARNIANS



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ARISTOPHANES

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# THE ACHARNIANS

Edited by

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Fellow and Tutor of St John's College, Cambridge

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## PREFACE

IN preparing this edition of the *Acharnians* I have been indebted throughout to the valuable and exhaustive critical notes and commentary of Dr Blaydes. I have also constantly consulted the editions of Elmsley, Müller, and Ribbeck ; as well as those of Mr Green, Dr Merry, and the late Professor Paley. Some good hints are due to Mitchell, and many valuable notes to the late Mr Neil's monumental edition of the *Knights*. In addition to these I have had before me the notes on the earlier half of the play, left by the late Mr W. G. Clark, and published in the *Journal of Philology*, Nos. XVI—XVIII (1879-80) : these notes are marked C. I am besides under special obligation to Dr J. E. Sandys for writing Pt. II of the Introduction ; one of many instances of kindness and generous help from my old friend and colleague which I gratefully acknowledge.

C. E. G.

ST JOHN'S COLLEGE, CAMBRIDGE.

*April 1905.*



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## INTRODUCTION

### I

THE *Acharnians* is the first play of Aristophanes, and therefore the first Greek comedy, which has come down to us in a complete form. Before this, the poet had produced two plays, the *Banqueters* (Δαιταλῆς) in 427, and the *Babylonians* in 426. Neither of these was exhibited as the writer's own, the latter appearing under the name of Callistratus, the former under that of Callistratus or (some say) Philonides. It is not certain why Aristophanes thus kept himself in the background. It may be, as he seems to suggest (*Nub.* 531), that he was not yet of legal age; or it may have been from modesty or prudence. In any case there was little doubt as to who the poet really was. His first two plays struck the key-note to his after work. He came forward at once as a determined assailant of the new learning, and of the new democracy.

The *Banqueters* appears to have been a kind of anticipation of the *Clouds*; while the *Babylonians* was a fierce attack on the conduct of public affairs by Cleon and his adherents, especially in the treatment of the subject allies, who were trampled on and oppressed by a despotic rule. Thus from the first Aristophanes declared war on Cleon.

He has certainly had the best of the contest, and has covered his adversary with something like infamy. More even than Thucydides has Aristophanes formed the estimate of succeeding ages on Cleon's character and policy. But it does not follow



that a young satirist's ridicule, however brilliant and amusing, was always just, or his judgment on affairs of state infallible. Grote protests frankly against such an assumption. While he allows that the attacks of the comic poets were damaging to individuals, as Socrates complains that he had suffered from the exhibition of the *Clouds*, he goes on to say—

‘On the general march of politics, philosophy, or letters, these composers had little influence. Nor were they ever regarded at Athens in the light in which they are presented to us by modern criticism—as men of exalted morality, stern patriotism, and genuine discernment of the true interests of their country—as animated by large and steady views of improving their fellow-citizens, but compelled, in consequence of prejudice or opposition, to disguise a far-sighted political philosophy under the veil of satire—as good judges of the most debateable questions, such as the prudence of making war or peace—and excellent authority to guide us in appreciating the merits or demerits of their contemporaries, insomuch that the victims of their lampoons are habitually set down as worthless men. There cannot be a greater misconception of the old comedy than to regard it in this point of view; yet it is astonishing how many subsequent writers (from Diodorus and Plutarch down to the present day) have thought themselves entitled to deduce their facts of Grecian history, and their estimates of Grecian men, events, and institutions, from the comedies of Aristophanes’ (*Hist. of Greece* ch. LXVII).

The *Acharnians* appeared in 425 at the Lenaean festival in the name of Callistratus. Its main subject is the Peloponnesian war, the slight grounds which had brought it on, the increasing evils and miseries which it involved, the joy and prosperity which peace would ensure. There is no pretence of dealing with high questions of imperial policy. It is simply taken for granted that war is a curse, and that peace ought therefore to be made.

The chief character is Dicaeopolis, a plain hard-headed farmer. Like the other folk in Attica he had been cooped up in the city while the invaders had laid waste his lands. Coming to

the assembly, he finds the authorities as usual neglecting the real interests of the state, busy with entertaining envoys and arranging visionary alliances, while they shut the mouths of true patriots and honest men. At the height of his disgust a truce-agent opportunely arrives, and Dicaeopolis engages him to effect a private treaty with Sparta for his family and himself. The plan is carried out, and Dicaeopolis, secure in the enjoyment of peace, prepares to celebrate with his own household the festival of the rural Dionysia, from which he had been five years debarred. So far is the Prologue, the opening scenes of the play.

The little procession with its duly ordered ceremonial is rudely interrupted by the inroad of the Chorus. It consists of charcoal-burners of Acharnae, sturdy old warriors who had borne the brunt of hostile invasion and are implacable in their hatred of the foe. They have heard of the truce and are determined to destroy the traitor. By a happy trick Dicaeopolis makes them hold their hands and consent to a parley. This leads to the Discussion or altercation (*ἀγών*) which is always an essential part of the play. Dicaeopolis gets leave to apply to Euripides that he may win compassion by presenting himself in piteous guise like a criminal before his judges. Then follows his appeal to justice and common sense. True, he has made a truce with Sparta; but is Sparta altogether to blame for the war? It was not really a national war, but was brought on by private pique and silly quarrels which had naturally provoked retaliation. In the end Dicaeopolis wins his case; at any rate he is allowed to depart, announcing his intention of opening a market for the Peloponnesians and their allies.

Now comes the Parabasis of the Chorus; a direct address from the poet to the audience. He declares that he is an honest patriot who has satirized his fellow-citizens for their good and will go on to do so. He has told the truth about their policy; and now he has to inveigh against one especial wrong: their unworthy treatment of the old is a blot on the city's fair fame. *Veterans who had fought at Marathon are dragged into court by hot-headed young speakers eager to show off their*

powers, and robbed of the little all which should have bought their coffins. Surely this is a crying evil : does it not call for immediate redress ?

The Parabasis ended, we find Dicaeopolis setting his market in order. The first trader to come is a Megarian with two little daughters, whom he dresses up and sells as pigs. Incidentally he tells of the sufferings of his country from the war. Next comes a Boeotian with an assortment of good things for sale, among them that choicest delicacy, the eels of Lake Copais. Dicaeopolis welcomes him with joy, and in exchange for his supplies packs up for him an informer who had been spying on the market ; the Boeotian having chosen this as a special Athenian commodity not to be found at home. Then, interspersed with choral odes, we have a series of scenes half comic and half serious, all tending to emphasize the blessings of peace and the calamities of war. Finally the play closes with the spectacle of the Feast of Pitchers. In the midst of its wild revelry Lamachus the typical warrior is brought home grievously wounded, while the champion of peace is hailed as conqueror, and borne off in triumph.

We have seen that Dicaeopolis when on his defence addresses himself to Euripides, and a charming scene it is. Aristophanes has the happiest vein of laughing at Euripides, of mocking his characters, and parodying his style with mischievous delight. It may be that he really considered that Euripides lowered the dignity of tragedy ; or that he seriously believed that his philosophy made him a dangerous innovator in morals and religion. At any rate, he resented his great popularity and did his best to laugh him down. It does not follow that his attacks were fair or his estimate just, though many a writer has been content to accept his banter as sober criticism and reasoned truth. The poet however was the undoubted favourite of antiquity ; and even now he has not lacked defenders, among whom the late Professor Paley, in the Preface to his edition of Euripides, has given an able vindication of his morality and artistic methods.

*In the Acharnians* lines from Euripides in some ludicrous

setting meet us on every page, while the whole play abounds with tragic parody. Indeed whenever the stately iambic rhythm occurs, instead of the more loosely constructed verse of comedy, we have quasi-tragedy, or at any rate some accommodation of sound to sense<sup>1</sup>.

The *Acharnians* won the first prize, Cratinus being second and Eupolis third. In the following year Aristophanes was again first with the *Knights*. That play is a most bitter attack on Cleon ; but it is worthy of remark, as Dr Blaydes points out, that there are no more complaints about the war itself, for the victory at Pylos had given the Athenians the upper hand, and the city was now inspired with the hope of triumph.

<sup>1</sup> See Neil, App. III, Tragic rhythm in Comedy.

## II

The plays of Aristophanes were studied in ancient times during (1) the Alexandrian, (2) the Roman, and (3) the Byzantine ages. (1) In the Alexandrian age they were studied by Eratosthenes (d. 194 B.C.), by Aristophanes of Byzantium (d. 180 B.C.), and his pupil Callistratus; also by Crates of Mallos (*fl.* at Pergamon, *c.* 197—159 B.C.), and by Aristarchus (d. 145 B.C.), Asclepiades (first cent. B.C.) and Didymus (d. 10 A.D.). (2) In the Roman age the first annotated edition of select plays was produced by Symmachus (*c.* 100 A.D.). This edition contained eleven plays in the following order: *Plutus*, *Nubes*, *Ranae*, *Equites*, *Acharnians*, *Vespae*, *Pax*, *Aves*, *Thesmophoriazusae*, *Ecclesiazusae* and *Lysistrata*. The plays were also studied by Aelius Herodianus (*fl.* 161—180 A.D.). (3) In the Byzantine age they were expounded by Tzetzes (cent. xii), Thomas Magister (*fl.* 1300 A.D.), and Demetrius Triclinius (early xiv cent.)<sup>1</sup>.

The *scholia*<sup>2</sup>, or ancient comments, on Aristophanes are preserved in the margins of the MSS of that poet. The principal MSS are the *Codex Ravennas* (cent. xi), and the *Codex Venetus* (cent. xi—xii). Of these, the *Codex Ravennas* was bought in 1498 for Guidobaldo (d. 1508), the son and successor of Federigo, the famous duke of Urbino. The MS was at Pisa in 1712, when it was bought by the abbot Canneti for the library of the Camaldulensian monastery of Classe, in Ravenna. It was there seen by D'Orville in 1726, and its value was recognised by Invernizi in 1794. Facsimiles of two pages (including *Ach.* 979—1021) are published in Wattenbach's

<sup>1</sup> See Index to J. E. Sandys, *History of Classical Scholarship*, s. v. *Aristophanes*.

<sup>2</sup> *σχόλιον*, 'a short note, or comment' (from *σχολή*, 'a lecture') is found as early as Cicero, *ad Atticum*, xvi 7 § 3. Writers of *scholia* are called *scholiasts*, but their actual names are not always known.

*Schrifttafel*n (1876, pl. 36 and 37), and two further pages in the Palaeographical Society's *Facsimiles*, ii 105, 106. A *facsimile* of the whole has been published at Leyden (1904). It contains all the eleven plays now extant. It is preserved in the *Biblioteca Comunale* (at the S. end of Ravenna), being part of the (now secularised) monastery above-mentioned. There are two published collations of the text, besides editions of the comparatively meagre *scholia*.

The *Codex Venetus* contains only seven plays:—*Plutus*, *Nubes*, *Ranae*, *Equites*, *Aves*, *Pax* and *Vespae*. Two pages of *facsimile* are given in Wattenbach, pl. 38, 39. A *facsimile* of the whole has been produced by the Hellenic Society, in conjunction with the Archaeological Institute of America (1902). The *scholia* are far fuller than those of the Ravenna MS.

The only *scholia* contained in the margins of the above MSS are the 'old *scholia*' of the Alexandrian age, which were preserved in the Roman age by means of the edition prepared by Symmachus, whose name is mentioned in the various *scholia* nearly forty times. The 'recent *scholia*' of the Byzantine age are contained in later MSS of Aristophanes, now in Rome, Cremona, Milan and Paris.

The substance of the *scholia* in general consists of (1) *Arguments* (*ὑποθέσεις*), (2) *Notes* (*ὑπομνήματα*), and (3) *Metrical Analyses*. The *Arguments* are mainly due to Aristophanes of Byzantium, and the *Metrical Analyses* to Heliodorus (c. 1—50 A.D.). The explanatory and critical *Notes* come from the scholars of the Alexandrian and Byzantine ages already mentioned.

Many of these *Notes* include quotations from important works no longer extant. Thus the first *scholium* on *Ach.* 3, *ψαμμοκοστογράφον*, has preserved for us fragments from two plays of Eupolis, and from Aristomenes and Sophron. The *scholium* on l. 530 quotes the celebrated description of Pericles by Eupolis. That on l. 234 (on the battle of Pallene) cites a passage in Aristotle's *Constitution of Athens*, which was not recovered until early in 1891. While many of these explanatory notes, especially those containing parallel passages, are of



considerable value, the authors of not a few of them deserve the denunciation of Dindorf:—*interdum hariolando longius quam debebant progressi, ad nugas esse delapsi reperiuntur*. The erudite and accomplished Eratosthenes found it necessary to criticise Lycophron for supposing that the cheap variety of vegetable mentioned in the *Vespaë* (239, κόκκορον) was a diminutive kind of fish; and even Aristophanes of Byzantium believed that, in a well-known line of the *Nubes* (1007, μίλακος ὄζων καὶ ἀπραγμοσύνης καὶ λευκῆς φυλλοβολούσης), ἀπραγμοσύνη was the name of a plant. Had he lived in England at the present day, he would probably have suggested that the plant in question was the ‘heartsease.’

J. E. S.

#### MANUSCRIPTS REFERRED TO (FROM BLAYDES)

A Par. Nation. 2712	R Ravennas
B „ „ 2715	Γ Flor. Bibl. Laur. 31, 15
C „ „ 2717	Δ „ „ „ 31, 16
P Vat. Pal. LXVII	Med. 9 Bibl. Ambros. L. 41

# ΑΡΙΣΤΟΦΑΝΟΥΣ ΑΧΑΡΝΗΣ



## ΤΑ ΤΟΥΤ ΔΡΑΜΑΤΟΣ ΠΡΟΣΩΠΑ

ΔΙΚΑΙΟΠΟΛΙΣ

ΚΗΡΥΞ

ΑΜΦΙΘΕΟΣ

ΠΡΕΣΒΕΙΣ Ἀθηναίων παρὰ βασιλέως ἦκοντες

ΨΕΥΔΑΡΤΑΒΑΣ

ΘΕΩΡΟΣ

ΧΟΡΟΣ ΑΧΑΡΝΕΩΝ

ΘΥΓΑΤΗΡ Δικαιοπόλιδος

ΘΕΡΑΠΩΝ Εὐριπίδου

ΕΥΡΙΠΙΔΗΣ

ΛΑΜΑΧΟΣ

ΜΕΓΑΡΕΥΣ

ΚΟΡΑ θυγατέρα τοῦ Μεγαρέως

ΣΥΚΟΦΑΝΤΗΣ

ΒΟΙΩΤΟΣ

ΝΙΚΑΡΧΟΣ

ΘΕΡΑΠΩΝ Λαμάχου

ΓΕΩΡΓΟΣ

ΠΑΡΑΝΥΜΦΟΣ

ΑΓΓΕΛΟΙ

## ΤΠΟΘΕΣΕΙΣ

### I

Ἐκκλησία ἐφέστηκεν Ἀθήνησιν ἐν τῷ φανερῷ, καθ' ἣν πολεμοποιοῦντας τοὺς ῥήτορας καὶ προφανῶς τὸν δῆμον ἐξαπατῶντας Δικαιοπόλις τις τῶν αὐτουργῶν ἐξελέγχων παρεισάγεται. τοῦτου δὲ διὰ τινος, Ἀμφιθέου καλουμένου, σπεισαμένου κατ' ἰδίαν τοῖς Λάκωσιν, Ἀχαρτικοὶ γέροντες πεπυσμένοι τὸ πρᾶγμα 5 προσέρχονται διώκοντες ἐν χοροῦ σχήματι· καὶ μετὰ ταῦτα θύοντα τὸν Δικαιοπόλιν ὀρώντες, ὡς ἐσπαισμένον τοῖς πολεμωτάτοις καταλεύσειν ὀρμῶσιν. ὁ δὲ ὑποσχόμενος ὑπὲρ ἐπιξήνου τὴν κεφαλὴν ἔχων ἀπολογήσασθαι, ἐφ' ᾧτε, ἂν μὴ πείσῃ τὰ δίκαια λέγων, τὸν τράχηλον ἀποκοπήσεσθαι, ἐλθὼν ὡς Εὐριπίδην αἰτεῖ 10 πτωχικὴν στολὴν. καὶ στολισθεὶς τοῖς Τηλέφου ρακώμασι παρῳδεῖ τὸν ἐκείνου λόγον, οὐκ ἀχαρίτως καθαπτόμενος Περικλέους περὶ τοῦ Μεγαρικοῦ ψηφίσματος. παροξυνθέντων δὲ τινων ἐξ αὐτῶν ἐπὶ τῷ δοκεῖν συνηγορεῖν τοῖς πολεμίοις, εἴτα ἐπιφερομένων, ἐνισταμένων δὲ ἐτέρων ὡς τὰ δίκαια αὐτοῦ εἰρη- 15 κότος, ἐπιφανεὶς Δάμαχος θορυβεῖν πειρᾶται. εἴτα γενομένου διελκυσμοῦ κατενεχθεὶς ὁ χορὸς ἀπολύει τὸν Δικαιοπόλιν καὶ πρὸς τοὺς δικαστὰς διαλέγεται περὶ τῆς τοῦ ποιητοῦ ἀρετῆς καὶ ἄλλων τινῶν. τοῦ δὲ Δικαιοπόλιδος ἄγοντος καθ' ἑαυτὸν εἰρή- νην τὸ μὲν πρῶτον Μεγαρικός τις παῖδιά ἐαυτοῦ διεσκευασμένα 20 εἰς χοιρίδια φέρων ἐν σάκκῳ πράσιμα παραγίνεται· μετὰ τοῦτον

ἐκ Βοιωτῶν ἕτερος ἐγγέλεις τε καὶ παντοδαπῶν ὀρνίθων γόνον ἀνατιθέμενος εἰς τὴν ἀγοράν. οἷς ἐπιφανέντων τινῶν συκοφαντῶν συλλαβόμενος τινὰ ἐξ αὐτῶν ὁ Δικαιοπόλις καὶ βάλλων εἰς  
 25 σάκκον, τοῦτον τῷ Βοιωτῷ ἀντίφορτον ἐξάγειν ἐκ τῶν Ἀθηνῶν παραδίδωσι, καὶ προσαγόντων αὐτῷ πλειόνων καὶ δεομένων μεταδοῦναι τῶν σπονδῶν, καθυπερηφανεῖ. παροικούντος δὲ αὐτῷ Λαμάχου, καὶ ἐνεστηκυίας τῆς τῶν Χοῶν ἑορτῆς, τοῦτον μὲν ἄγγελος παρὰ τῶν στρατηγῶν ἦκων κελεύει ἐξελθόντα μετὰ τῶν  
 30 ὄπλων τὰς εἰσβολὰς τηρεῖν· τὸν δὲ Δικαιοπόλιν παρὰ τοῦ Διονύσου τοῦ ἱερέως τις καλῶν ἐπὶ δείπνον ἔρχεται. καὶ μετ' ὀλίγον ὁ μὲν τραυματίας καὶ κακῶς ἀπαλλάττων ἐπανήκει, ὁ δὲ Δικαιοπόλις δεδειπνηκὼς καὶ μεθ' ἑταίρας ἀναλύων. τὸ δὲ δρᾶμα τῶν εὐσφόδρα πεποιημένων, καὶ ἐκ παντὸς τρόπου τὴν εἰρήνην προ-  
 35 καλούμενον. ἐδιδάχθη ἐπὶ Εὐθυδήμου ἄρχοντος ἐν Ληναίοις διὰ Καλλιστράτου· καὶ πρῶτος ἦν· δεύτερος Κρατῖνος Χειμαζομένοις. οὐ σώζονται. τρίτος Εὐπόλις Νουμηνίαις.

## II

## ΑΡΙΣΤΟΦΑΝΟΥΣ ΓΡΑΜΜΑΤΙΚΟΤ

Ἐκκλησίας οὔσης παραγίνονται τινες  
 πρέσβεις παρὰ Περσῶν καὶ παρὰ Σιτάλκους πάλιν,  
 οἱ μὲν στρατιὰν ἄγοντες, οἱ δὲ χρυσίον·  
 παρὰ τῶν Λακεδαιμονίων τε μετὰ τούτους τινες  
 5 σπονδὰς φέροντες, οὓς Ἀχαρνεῖς οὐδαμῶς  
 εἶασαν, ἀλλ' ἐξέβαλον, ὧν καθάπτεται  
 σκληρῶς ὁ ποιητής. αὐτὸ τὸ ψήφισμά τε  
 Μεγαρικὸν ἱκανῶς φησι, καὶ τὸν Περικλέα  
 οὐκ τῶν Λακῶνων τῶνδε πάντων αἴτιον,  
 10 σπονδὰς λύσειν τε τῶν ἐφεστώτων κακῶν.

# ΑΡΙΣΤΟΦΑΝΟΥΣ ΑΧΑΡΝΗΣ

## ΔΙΚΑΙΟΠΟΛΙΣ

“Οσα δὴ δέδηγμαι τὴν ἐμαντοῦ καρδίαν, *have bitten*  
ἤσθην δὲ Βαϊά, πάνυ γε βαϊά, τέτταρα. *four*

ἂ δ' ὠδυνήθην ψαμμακοσιογάργαρα, *sand-larks*  
φέρ' ἴδω, τί δ' ἤσθην ἄξιον χαιρηδόνος; *underfed*

ἐγὼ δ' ἐφ' ᾧ γε τὸ κέαρ ἠϋφράνθην ἰδών, *underfed* 5  
τοῖς πέντε ταλάντοις οἷς Κλέων ἐξήμεσεν, *disregard*

ταυτ' ὡς ἐγανώθην, καὶ φιλῶ τοὺς ἱππέας *love*  
διὰ τοῦτο τοῦργον· ἄξιον γὰρ Ἑλλάδι.

ἀλλ' ὠδυνήθην ἕτερον αὖ τραγωδικόν, *tragic* 10  
ὅτε δὴ κεχήνη προσδοκῶν τὸν Αἰσχύλον,

ὁ δ' ἀνείπεν, εἴσαγ' ὦ Θέογνι τὸν χορόν.  
πῶς τοῦτ' ἔσεισέ μου δοκεῖς τὴν καρδίαν; *imagined*

ἀλλ' ἕτερον ἤσθην, ἡνίκ' ἐπὶ Μόσχῳ ποτὲ  
Δεξιθεος εἰσήλθ' ἄσόμενος Βοιώτιον.

τῆτες δ' ἀπέθανον καὶ διεστράφην ἰδών, *under* 15  
ὅτε δὴ παρέκνυε Χαῖρις ἐπὶ τὸν ὄρθιον.

ἀλλ' οὐδεπώποτ' ἐξ ὅτου ἔγω ρύπτομαι *under*

2. πάνυ γε Elmsl. πάνυ δὲ libri. πάνυ τι Dobr.

12. τοῦτ' ἔσεισε libri. τοῦτο σείσαι Valck.

13. Μόσχῳ. μόσχῳ Benti. Elms.

οὕτως ἐδήχθην ὑπὸ κορίας τὰς ὄφρυς  
 ὡς νῦν, ὅπότ' οὔσης κυρίας ἐκκλησίας

ἑωθινῆς ἔρημος ἢ πνύξ αὐτῆς.

20

οἱ δ' ἐν ἀγορᾷ λαλοῦσι, κᾶνω καὶ κάτω

τὸ σχοινίον φεύγουσι τὸ μεμιλτωμένον.

οὐδ' οἱ πρυτάνεις ἤκουσιν, ἀλλ' ἁωρίαν

ἤκοντες εἶτα δ' ὥστιοῦνται πῶς δοκεῖς

25

ἐλθόντες ἀλλήλοισι περὶ πρώτου ξύλου,

ἄθροι καταρρέοντες. εἰρήνη δ' ὅπως

ἔσται προτιμῶσ' οὐδέν. ὦ πόλις πόλις.

ἐγὼ δ' αἰὲν πρώτιστος εἰς ἐκκλησίαν

νοστών κάθημαι. κᾶτ', ἐπειδὰν ὦ μόνος,

30

στένω κέχηνα σκορδινῶμαι πέρδομαι,

ἀπορῶ γράφω παρατίλλομαι λογίζομαι,

ἀποβλέπων ἐς τὸν ἀγρὸν, εἰρήνης ἐρών,

στυγῶν μὲν ἄστυ τὸν δ' ἐμὸν δῆμον ποθῶν,

ὃς οὐδεπώποτ' εἶπεν, ἄνθρακας πρίω,

οὐκ ὄξος οὐκ ἔλαιον, οὐδ' ἥδει πρίω,

35

ἀλλ' αὐτὸς ἔφερε πάντα χῶ πρίων ἀπῆν.

νῦν οὖν ἀτεχνῶς ἤκω παρεσκευασμένος

βοᾶν, ὑποκρούειν, λοιδορεῖν τοὺς ρήτορας,

εἰάν τις ἄλλο πλὴν περὶ εἰρήνης λέγῃ.

ἀλλ' οἱ πρυτάνεις γὰρ οὐτοῖ μεσημβρινοί.

40

οὐκ ἠγόρευον; τοῦτ' ἐκεῖν' οὐγὰρ ἔλεγον.

ἐς τὴν προεδρίαν πᾶς ἀνὴρ ὥστίζεται.

### ΚΗΡΥΞ

πάριτ' ἐς τὸ πρόσθεν,

πάριθ', ὡς ἂν ἐντὸς ἦτε τοῦ καθάρματος.



## ΑΜΦΙΘΕΟΣ

- ἤδη τις εἶπε; ΚΗ. τίς ἀγορεύειν βούλεται; 45  
 ΑΜ. ἐγώ. ΠΡ. τίς ὢν; ΑΜ. Ἀμφίθεος. ΠΡ. οὐκ  
 ἄνθρωπος; ΑΜ. οὐ,  
 ἀλλ' ἀθάνατος. ὁ γὰρ Ἀμφίθεος Δῆμητρος ἦν  
 καὶ Τρίπτολέμου· τούτου δὲ Κελεὸς γίγνεται·  
 γαμεῖ δὲ Κελεὸς Φαιναρέτην τήθην ἐμήν,  
 ἐξ ἧς Λυκῖνος ἐγένετ'· ἐκ τούτου δ' ἐγὼ 50  
 ἀθάνατός εἰμ'· ἐμοὶ δ' ἐπέτρεψαν οἱ θεοὶ  
 σπονδὰς ποιῆσαι πρὸς Λακεδαιμονίους μόνω.  
 ἀλλ' ἀθάνατος ὢν, ὦνδρες, ἐφόδι' οὐκ ἔχω·  
 οὐ γὰρ διδόασιν οἱ πρυτάνεις. ΚΗ. οἱ τοξόται.  
 ΑΜ. ὦ Τριπτόλεμε καὶ Κελεὲ περιόψεσθέ με; 55  
 ΔΙ. ὦνδρες πρυτάνεις, ἀδικεῖτε τὴν ἐκκλησίαν  
 τὸν ἄνδρ' ἀπάγοντες, ὅστις ἡμῖν ἤθελε  
 σπονδὰς ποιῆσαι καὶ κρεμάσαι τὰς ἀσπίδας.  
 ΚΗ. κάθησο, σίγα. ΔΙ. μὰ τὸν Ἀπόλλω γὰρ μὲν οὐ,  
 ἦν μὴ περὶ εἰρήνης γε πρυτανεύσητέ μοι. 60  
 ΚΗ. οἱ πρέσβεις οἱ παρὰ βασιλέως.  
 ΔΙ. ποίου βασιλέως; ἄχθομαι γὰρ πρέσβεσιν  
 καὶ τοῖς παῶσι τοῖς τ' ἀλαζονεύμασιν.  
 ΚΗ. σίγα. ΔΙ. βαβαιάξ, ὠκβάτανα τοῦ σχήματος.

## ΠΡΕΣΒΥΣ

- ἐπέμψαθ' ἡμᾶς ὡς βασιλέα τὸν μέγαν 65  
 μισθὸν φέροντας δύο δραχμὰς τῆς ἡμέρας  
 ἐπ' Εὐθυμένους ἄρχοντος. ΔΙ. οἴμοι τῶν δραχμῶν.  
 ΠΡ. καὶ δῆτ' ἐτρυχόμεσθα παρὰ Καῦστριον

52. ποιῆσαι. ποιείσθαι libri vulg.

59. σίγα. σίγα libri, Mull.

- πεδίον ὁδοιπλανοῦντες ἐσκηνημένοι,  
 ἐφ' ἄρμαμαξῶν μαλθακῶς κατακείμενοι, 70  
 ἀπολλύμενοι. ΔΙ. σφόδρα γὰρ ἐσωζόμενην ἐγὼ  
 παρὰ τὴν ἑπαλξιν ἐν φορυτῷ κατακείμενος.  
 ΠΡ. ξενιζόμενοι δὲ πρὸς βίαν ἐπίνομεν  
 ἐξ ὑαλίνων ἐκπωμάτων καὶ χρυσίδων  
 ἄκρατον οἶνον ἡδύν. ΔΙ. ὦ Κραναὰ πόλις, 75  
 ἄρ' αἰσθάνει τὸν κατάγελων τῶν πρέσβεων;  
 ΠΡ. οἱ βάρβαροι γὰρ ἄνδρας ἡγοῦνται μόνους  
 τοὺς πλείστα δυναμένους φαγεῖν τε καὶ πιεῖν.  
 ΔΙ. ἡμεῖς δὲ λαικαστάς γε καὶ καταπύγους.  
 ΠΡ. ἔτει τετάρτῳ δ' ἐς τὰ βασιλεῖ ἤλθομεν. 80  
 εἴτ' ἐξένιζε, παρετίθει θ' ἡμῖν ὅλους  
 ἐκ κριβάνου βούς. ΔΙ. καὶ τίς εἶδε πώποτε  
 βούς κριβανίτας; τῶν ἀλαξονευμάτων.  
 ΠΡ. καὶ ναὶ μὰ Δί' ὄρνιν τριπλάσιον Κλεωνύμου  
 παρέθηκεν ἡμῖν· ὄνομα δ' ἦν αὐτῷ φέναξ.  
 ΔΙ. ταῦτ' ἄρ' ἐφενάκιζες σὺ δύο δραχμὰς φέρων. 90  
 ΠΡ. καὶ νῦν ἄγοντες ἤκομεν Ψευδαρτάβαν,  
 τὸν βασιλέως ὀφθαλμόν. ΔΙ. ἐκκόψει γε  
 κόραξ πατάξας τὸν τε σὸν τοῦ πρέσβεως.  
 ΚΗ. ὁ βασιλέως ὀφθαλμός. ΔΙ. ὦναξ Ἡράκλεις.  
 πρὸς τῶν θεῶν, ἄνθρωπε, ναύφρακτον βλέπεις, 95  
 ἢ περὶ ἄκραν κάμπτων νεώσοικον σκοπεῖς;  
 ἄσκωμ' ἔχεις που περὶ τὸν ὀφθαλμόν κάτω.  
 ΠΡ. ἄγε δὴ σὺ βασιλεὺς ἅττα σ' ἀπέπεμψεν φράσον  
 λέξοντ' Ἀθηναίοισιν ὦ Ψευδαρτάβα.

71. γὰρ libri vulg. γ' ἄρ' Br. Elms. Müll. τὰρ Mein.

93. τὸν τε σὸν Emsl. edd. τὸν γε σὸν libri.

## ΨΕΥΔΑΡΤΑΒΑΣ

ἱαρταμὰν ἔξαρχας ἀπισσόνα σάτρα. 100

ΠΡ. ~~ξυνήκαθ'~~ ὃ λέγει; ΔΙ. μὰ τὸν Ἀπόλλω· γὼ μὲν οὐ.

ΠΡ. πέμψειν βασιλέα φησὶν ὑμῖν χρυσίον.

λέγε δὴ σὺ μείζον καὶ σαφῶς τὸ \* χρυσίον.

μ. β. οὐ λήψι χρυσό, ~~χαυνόπρωκτ'~~ Ἰαοναῦ.

ΔΙ. οἴμοι κακοδαίμων ὥς σαφῶς. ΠΡ. τί δαὶ λέγει;

ΔΙ. ὃ τι; χαυνοπρώκτους τοὺς Ἰάονας λέγει, 106  
εἰ προσδοκῶσι χρυσίον ἐκ τῶν βαρβάρων.

ΠΡ. οὐκ, ἀλλ' ~~ἀχάνας~~ ὅδε γε χρυσίου λέγει.

ΔΙ. ποίας ἀχάνας; σὺ μὲν ~~ἀλαζῶν~~ εἰ μέγας.  
ἀλλ' ἀπιθ'. ἐγὼ δὲ βασανιώ τοῦτον μόνος. 110

ἄγε δὴ σὺ φράσον ἐμοὶ σαφῶς πρὸς τουτονί,

ἵνα μὴ σε βάψω βάμμα Σαρδιανικόν· συμφ.

βασιλεὺς ὁ μέγας ἡμῖν ἀποπέμψει χρυσίον;

ἄλλως ἄρ' ἐξαπατώμεθ' ὑπὸ τῶν πρέσβειων;

Ἑλληνικόν γ' ἐπένευσαν ἄνδρες οὗτοί, 115

κοῦκ ἔσθ' ὅπως οὐκ εἰσὶν ἐνθένδ' αὐτόθεν.

καὶ τοῖν μὲν ~~εὐνούχοιν~~ τὸν ἕτερον τουτονί

ἐγφῶδ' ὅς ἐστι, Κλεισθένης ὁ Σιβυρτίου.

ὦ θερμόβουλον πρωκτὸν ἐξυρημένε, συμφ. συν.

τοιόνδε δ' ὦ ~~πίθηκε~~ τὸν ~~πάγων~~ ἔχων 120

εὐνούχος ἡμῖν ἦλθες ἐσκευασμένος;

οἶδ' δὲ τίς ποτ' ἐστίν; οὐ δήπου Στράτων;

ΚΗ. σίγα, κάθιζε.

τὸν βασιλέως ὀφθαλμὸν ἢ βουλή καλεῖ

ἐς τὸ πρυτανεῖον. ΔΙ. ταῦτα δῆτ' οὐκ ἀγχόνῃ;

100. *iartamân* κ.τ.λ. vid. com.

111. *τουτονί* libri vulg. *toutout* Reisk. Müll.

115. *ἄνδρες* Elms. edd. *ἄνδρες* libri vulg.



- κάπειτ' ἐγὼ δῆτ' ἐνθαδὶ στραγγεύομαι; 126  
 τοὺς δὲ ξενίζειν οὐδέποτε γ' ἴσχει θύρα. *κῶλυε*  
 ἀλλ' ἐργάσομαί τι δεινὸν ἔργον καὶ μέγα.  
 ἀλλ' Ἀμφίθεός μοι ποῦ'στιν; ΑΜ. οὔτοσὶ πάρα.  
 ΔΙ. ἐμοὶ σὺ ταυτασὶ λαβὼν ὀκτὼ δραχμὰς 130  
 σπονδὰς ποιήσον πρὸς Λακεδαιμονίους μόνῳ  
 καὶ τοῖσι παιδίοισι καὶ τῇ πλάτιδι.  
 ὑμεῖς δὲ πρεσβεύεσθε καὶ κεχῆνυτε. *ἔπει*  
 ΚΗ. προσίτω Θέωρος ὁ παρὰ Σιτάλκους.

## ΘΕΩΡΟΣ

ὁδὶ.

- ΔΙ. ἕτερος ἀλαζὼν οὗτος ἐσκηρύττεται. 135  
 ΘΕ. χρόνον μὲν οὐκ ἂν ἤμεν ἐν Θράκη πολύν,  
 ΔΙ. μὰ Δί' οὐκ ἂν, εἰ μισθὸν γε μὴ ἔφeres πολύν.  
 ΘΕ. εἰ μὴ κατένιψε χιόνι τὴν Θράκην ὅλην,  
 καὶ τοὺς ποταμοὺς ἔπηξ'. ΔΙ. ὑπ' αὐτὸν τὸν  
 χρόνον,  
 ὅτ' ἐνθαδὶ Θέογνις ἠγωνίζετο. 140  
 ΘΕ. τοῦτον μετὰ Σιτάλκους ἔπινον τὸν χρόνον·  
 καὶ δῆτα φιλαθήναιος ἦν ὑπερφυῶς,  
 ὑμῶν τ' ἐραστὴς ὡς ἀληθῶς ὥστε καὶ  
 ἐν τοῖσι τοίχοις ἔγραφ'· Ἀθηναῖοι καλοί.  
 ὁ δ' υἱός, ὃν Ἀθηναῖον ἐπεποιήμεθα, 145  
 ἦρα φαγεῖν ἀλλᾶντας ἐξ Ἀπατουρίων, *Donna festiva*  
 καὶ τὸν πατέρ' ἤντεβόλει βοηθεῖν τῇ πάτρει.  
 ὁ δ' ὥμοσε σπένδων βοηθήσειν ἔχων  
 στρατιὰν τοσαύτην, ὥστ' Ἀθηναίους ἐρεῖν

133. *κεχῆνυτε* Elms. edd. *κεχῆνυτε* (indic.) libri.136. *ἂν ἤμεν* libri Dind. *ἀπῆν ἂν* vel *ἂν ἦν ἂν* Bl.143. *ὡς ἀληθῶς* Dobr. Dind. ἢ ἀληθῆς R.

- οσον τὸ χρῆμα παρνόπων προσέρχεται. 150
- ΔΙ. > κάκιστ' ἀπολοίμην, εἴ τι τούτων πείθομαι  
ὦν εἶπας ἐνταυθι σὺ πλὴν τῶν παρνόπων.
- ΘΕ. καὶ νῦν ὕπερ μαχιμώτατον Θρακῶν ἔθνος  
ἔπεμψεν ὑμῖν. ΔΙ. τοῦτο μέν γ' ἤδη σαφές. 155
- ΚΗ. οἱ Θράκες ἴτε δεῦρ', οὓς Θέωρος ἤγαγεν.
- ΔΙ. τουτὶ τί ἐστὶ τὸ κακόν; ΘΕ. Ὀδομάντων στρατός.
- ΔΙ. ποίων Ὀδομάντων; εἶπέ μοι, τουτὶ τί ἦν;
- ΘΕ. τούτοις ἐάν τις δύο δραχμὰς μισθὸν διδῶ,  
καταπελτάσονται τὴν Βοιωτίαν ὅλην. 160
- ΔΙ. ὑποστένοι μέντ' ὁ θρανίτης λεώς, *λ. α. ω. 3*  
ὁ σωσίπολις. οἴμοι τάλας ἀπόλλυμαι,  
ὑπὸ τῶν Ὀδομάντων τὰ σκόροδα πορθούμενος.  
οὐ καταβαλεῖτε τὰ σκόροδ'; ΘΕ. ὦ μοχθηρὲ σὺ,  
οὐ μὴ πρόσει τούτοισιν ἔσκοροδισμένοις; 166
- ΔΙ. ταυτὶ περιείδεθ' οἱ πρυτάνεις πάσχοντά με  
ἐν τῇ πατρίδι καὶ ταῦθ' ὑπ' ἀνδρῶν βαρβάρων;  
ἀλλ' ἀπαγορεύω μὴ ποιεῖν ἐκκλησίαν  
τοῖς Θραξὶ περὶ μισθοῦ. λέγω δ' ὑμῖν ὅτι 170  
διοσημίᾳ στὶ καὶ ῥανίς βέβληκέ με.
- ΚΗ. τοὺς Θράκας ἀπιέναι, παρεῖναι δ' εἰς εἴην. *η. μ. ε. ρ. γ. γ.*
- ΔΙ. οἴμοι τάλας μυττωτὸν ὅσον ἀπώλεσα.  
ἀλλ' ἐκ Λακεδαίμονος γὰρ Ἀμφίθεος ὀδί. 175  
χαῖρ' Ἀμφίθεε.

ΑΜΦΙΘΕΟΣ

- μήπω πρὶν ἂν γε στῶ τρέχων. *ν. ι. α. ι. ε.*  
δεῖ γάρ με φεύγοντ' ἐκφυγεῖν Ἀχαρνέας.
- ΔΙ. τί δ' ἔστ'; ΑΜ. ἐγὼ μὲν δεῦρό σοι σπονδὰς φέρων  
ἔσπενδον. οἱ δ' ὥσφροντο πρεσβῦταί τινες

- Ἄχαρνικοί, στιπτοὶ γέροντες πρίνινοι, 180  
ἀτεράμονες Μαραθωνομάχαι σφενδάμνινοι.  
 ἔπειτ' ἀνέκραγον πάντες, ὦ μιαιώτατε,  
 σπονδὰς φέρεις τῶν ἀμπέλων τετμημένων;  
 καὶ τοὺς τρίβωνας ξυνελέγοντο τῶν λίθων.  
 ἐγὼ δ' ἔφευγον· οἱ δ' ἐδίωκον κάβῶν. 185
- ΔΙ. οἱ δ' οὖν βοώντων· ἀλλὰ τὰς σπονδὰς φέρεις;  
 ΑΜ. ἔγωγέ φημι, τρία γε ταυτὶ γεύματα.  
 αὐταὶ μὲν εἰσι πεντέτεις, γεῦσαι λαβών.  
 ΔΙ. αἰβοῖ. ΑΜ. τί ἔστιν; ΔΙ. οὐκ ἀρέσκουσιν μ', ὅτι  
ὄξουσι πίττης καὶ παρασκευῆς νεῶν. 190
- ΑΜ. σὺ δ' ἀλλὰ τασδὶ τὰς δεκέτεις γεῦσαι λαβών.  
 ΔΙ. ὄξουσι χαῦται πρέσβων ἐς τὰς πόλεις  
 ὀξύτατον, ὥσπερ διατριβῆς τῶν ξυμμάχων.  
 ΑΜ. ἀλλ' αὐταὶ τοί σοι τριακοντούτιδες  
 κατὰ γῆν τε καὶ θάλατταν. ΔΙ. ὦ Διονύσια, 195  
 αὐταὶ μὲν ὄξουσ' ἀμβροσίας καὶ νέκταρος  
 καὶ μὴ πιτηρεῖν σιτί ἡμερῶν τριῶν,  
 καὶ τῷ στόματι λέγουσι, "βαῖν' ὅποι θέλεις."  
 ταύτας δέχομαι καὶ σπένδομαι κάκπιόμαι,  
χαίρειν κελεύων πολλὰ τοὺς Ἀχαρνέας. 200  
 ἐγὼ δὲ πολέμου καὶ κακῶν ἀπαλλαγεῖς  
 ἄξω τὰ κατ' ἀγροὺς εἰσιὼν Διονύσια.  
 ΑΜ. ἐγὼ δὲ φεύξομαί γε τοὺς Ἀχαρνέας.

## ΧΟΡΟΣ. ΔΙΚΑΙΟΠΟΛΙΣ. ΘΥΓΑΤΗΡ

- ΧΟ. τῇδε πᾶς ἔπον, δῖωκε, καὶ τὸν ἄνδρα πυνθάνου στρ.  
 τῶν ὁδοιπόρων ἀπάντων· τῇ πόλει γὰρ ἄξιον

194. ἀλλ' αὐταὶ τοί σοι Dobr. Dind. al. ἀλλ' αὐταὶ (σοι) σπονδαὶ  
 libri.

197. μὴ πιτηρεῖν· μηκέτι τηρεῖν Mein. μετρεῖν Ham.



ξυλλαβεῖν τὸν ἄνδρα τούτον. ἀλλὰ μοι μηνύσατε,  
 εἴ τις οἶδ' ὅποι τέτραπται γῆς ὁ τὰς σπονδὰς  
 φέρων. 209

ἐκπέφευγ', οἴχεται φροῦδος. οἴμοι τάλας τῶν  
 ἐτῶν τῶν ἐμῶν·

οὐκ ἂν ἐπ' ἐμῆς γε νεότητος, ὅτ' ἐγὼ φέρων ἀν-  
 θράκων φορτίον.

ἡκολούθουν Φαῦλλῳ τρέχων, ὥδε φαύλως ἂν ὁ  
 σπονδοφόρος οὗτος ὑπ' ἐμοῦ τότε διωκόμενος  
 ἐξέφυγεν οὐδ' ἂν ἐλαφρῶς ἂν ἀπεπλίξατο.

νῦν δ', ἐπειδὴ στερρὸν ἤδη τοῦμόν ἀντικνήμιον ἀντ.  
 καὶ παλαιῷ Λακρατείδῃ τὸ σκέλος βαρύνεται, 220

οἴχεται. διωκτέος δέ· μὴ γάρ ἐγχάνῃ ποτὲ  
 μηδέ περ γέροντας ὄντας ἐκφυγὼν Ἀχαρνέας.  
 ὅστις, ὦ Ζεῦ πάτερ καὶ θεοί, τοῖσιν ἐχθροῖσιν

ἐσπέισατο.

οἷσι παρ' ἐμοῦ πόλεμος ἐχθοδοπὸς αὖξεται τῶν  
 ἐμῶν χωρίων·

οὐκ ἀνήσω, πρὶν ἂν σχοῖνος αὐτοῖσιν ἀντεμπαγῶ  
 ὄξυς, ὀδυνηρὸς, ἀνιαρὸς, ἐπίκωπος, ἵνα 231  
 μήποτε πατῶσιν ἔτι τὰς ἐμὰς ἀμπέλους.

ἀλλὰ δεῖ ζητεῖν τὸν ἄνδρα καὶ βλέπειν βαλλήναδε  
 καὶ διώκειν γῆν πρὸ γῆς, ἕως ἂν εὐρεθῇ ποτέ· 235  
 ὡς ἐγὼ βάλλων ἐκείνον οὐκ ἂν ἐμπλήμην λίθοις.

ΔΙ. εὐφημεῖτε, εὐφημεῖτε.

ΧΟ. σίγα πᾶς. ἡκούσατ', ἄνδρες, ἄρα τῆς εὐφημίας;  
 οὗτος αὐτός ἐστιν ὃν ζητοῦμεν. ἀλλὰ δεῦρο πᾶς  
ἐκποδῶν· θύσων γὰρ ἀνήρ, ὡς ἔοικ', ἐξέρχεται. 240

221. ἐγχάνῃ libri. ἐγχάνοι Elms. edd.

238. σίγα. σίγα libri.

- ΔΙ. εὐφημεῖτε, εὐφημεῖτε.  
 προῖτω 'ς τὸ πρόσθεν ὀλίγον ἢ κανηφόρος·  
 κατάρθου τὸ κανοῦν, ὦ θύγατερ, ἵν' ἀπαρξώμεθα.
- ΘΤ. ὦ μήτηρ, ἀνάδος δεῦρο τὴν ἐτνήρυσιν, 245  
 ἵν' ἐτνος καταχέω τοῦλατῆρος τουτουί.
- ΔΙ. καὶ μὴν καλὸν γ' ἔστ'. ὦ Διόνυνσε δέσποτα  
 κεχαρισμένως σοι τήνδε τὴν πομπὴν ἐμέ  
 πέμψαντα καὶ θύσαντα μετὰ τῶν οἰκετῶν  
 ἀγαγεῖν τυχηρῶς τὰ κατ' ἀγροὺς Διονύσια, 250  
 στρατιᾶς ἀπαλλαχθέντα· τὰς σπονδὰς δέ μοι  
 καλῶς ξυνευεγκεῖν τὰς τριακοντούτιδας.  
 ἄγ', ὦ θύγατερ, ὅπως τὸ κανοῦν καλὴ καλῶς  
 οἶσεις βλέπουσα θυμβροφάγον· ὥς μακάριος  
 ὅστις σ' ὀπύσει.  
 πρόβαινε κὰν τῷ χλω φυλάττεσθαι σφόδρα,  
 μὴ τις λαθὼν σου περιτράγῃ τὰ χρυσία.  
 ἐγὼ δ' ἀκολουθῶν ἄσομαι τὸ φαλλικόν· 261  
 σὺ δ', ὦ γύναι, θεῷ μ' ἀπὸ τοῦ τέγουσ. πρόβα.  
 Φαλῆς, ἑταῖρε Βακχίου, ξύγκωμε, νυκτοπερι-  
 πλάνηθ', - οὐκ ἔστιν ἡμεῖς -  
 ἕκτω σ' ἔτει προσεῖπον ἐς τὸν δῆμον ἔλθων  
 ἄσμενος,  
 σπονδὰς ποιησάμενος ἑμαυτῷ, πραγμάτων τε καὶ  
 μαχῶν  
 καὶ Λαμάχων ἀπαλλαγείς. 270  
 Φαλῆς Φαλῆς,  
 εἰ μὲθ' ἡμῶν ξυμπίης, ἐκ κραιπάλης  
 ἔωθεν εἰρήνης ρόφήσει τρύβλιον·  
 ἢ δ' ἀσπίς ἐν τῷ φεψάλῳ κρεμήσεται.

242. προῖτω 'ς Bl. Dind. προῖθ' ὡς librī. προῖθ' εἰς Elmsl. Müll.

278. ροφήσει Elmsl. edd. (Vesp. 814). ροφήσεις librī.

- ΧΟ. οὗτος αὐτός ἐστιν, οὗτος. 280  
 βάλλε βάλλε βάλλε βάλλε,  
 παῖε πᾶς τὸν μιάρων.  
 οὐ βαλεῖς; οὐ βαλεῖς;
- ΔΙ. Ἑράκλεις, τουτὶ τί ἐστι; τὴν χύτραν συντρίψετε.
- ΧΟ. σὲ μὲν οὖν καταλεύσομεν, ὦ μιάρὰ κεφαλῇ. 285
- ΔΙ. ἀντὶ ποίας αἰτίας, ὦ χαρνέων γεραίτατοι;
- ΧΟ. τοῦτ' ἐρωτᾷς; ἀναίσχυντος εἰ καὶ βδελυρός,  
 ὦ προδότα τῆς πατρίδος, ὅστις ἡμῶν μόνος 290  
 σπεισάμενος εἴτα δύνασαι πρὸς ἔμ' ἀποβλέπειν.
- ΔΙ. ἀντὶ δ' ὦν ἐσπεισάμην ἀκούσατ', ἀλλ' ἀκούσατε.
- ΧΟ. σοῦ γ' ἀκούσωμεν; ἀπολεῖ· κατὰ σε χώσομεν  
 τοῖς λίθοις. 295
- ΔΙ. μηδαμῶς πρὶν ἂν γ' ἀκούσητ'. ἀλλ' ἀνάσχεσθ' ὄγαθοί.
- ΧΟ. οὐκ ἀνασχήσομαι· μηδὲ λέγε μοι σὺ λόγον·  
 15' ὡς μεμίσσηκά σε Κλέωνος ἔτι μᾶλλον, ὃν 300  
 κατατεμῶ τοῖσιν ἱππεῦσι καττύματα.  
 σοῦ δ' ἐγὼ λόγους λέγοντος οὐκ ἀκούσομαι μακροῦς,  
 ὅστις ἐσπείσω Λάκωσιν, ἀλλὰ τιμωρήσομαι.
- ΔΙ. ὦγαθοί, τοὺς μὲν Λάκωνας ἐκποδῶν ἐάσατε, 305  
 τῶν δ' ἐμῶν σπονδῶν ἀκούσατ', εἰ καλῶς ἐσπει-  
 σάμην.
- ΧΟ. πῶς δ' ἔτ' ἂν καλῶς λέγοις ἄν, εἴπερ ἐσπείσω  
 γ' ὕπαξ  
 οἷσιν οὔτε βωμὸς οὔτε πίστις οὔθ' ὄρκος μένει;
- ΔΙ. οἶδ' ἐγὼ καὶ τοὺς Λάκωνας, οἷς ἄγαν ἐγκείμεθα,  
 οὐχ ἀπάντων ὄντας ἡμῖν αἰτίους τῶν πραγμάτων.

292. ἀκούσατ', ἀλλ' Ham. οὐκ ἴσατ' R. οὐκ ἴστε γε νῦν.

307. πῶς δ' ἔτ' Elms. πῶς δέ γ' libri.



ΧΟ. οὐχ ἀπάντων, ὦ πανοῦργε; ταῦτα δὴ πολμᾶς  
λέγειν 311

ἐμφανῶς ἤδη πρὸς ἡμᾶς; εἴτ' ἐγὼ σου φείσομαι;

ΔΙ. οὐχ ἀπάντων, οὐχ ἀπάντων· ἀλλ' ἐγὼ λέγων ὅδι  
πόλλ' ἂν ἀποφῆναιμ' ἐκείνους ἔσθ' ἂ καδίκουμένους.

ΧΟ. τοῦτο τοῦπος δεινὸν ἤδη καὶ ταραξικάρδιον, 315  
εἰ σὺ πολμήσεις ὑπὲρ τῶν πολεμίων ἡμῖν λέγειν.

ΔΙ. καὶ γε μὴ λέγω δίκαια μηδὲ τῷ πλήθει δοκῶ,  
ὑπὲρ ἐπιξήνου θελήσω τὴν κεφαλὴν ἔχων λέγειν.

ΧΟ. εἰπέ μοι, τί φειδόμεσθα τῶν λίθων, ὦ δημόται,  
μὴ οὐ καταξαίνειν τὸν ἄνδρα τοῦτον ἐς φοινικίδα;

ΔΙ. οἶον αὖ μέλας τις ὑμῖν θυμάλωψ' ἐπέζεσεν. 321  
οὐκ ἀκούσεσθ'; οὐκ ἀκούσεσθ' ἐτεόν, ὦ χαρηνίδαι;

ΧΟ. οὐκ ἀκουσόμεσθα δῆτα. ΔΙ. δεινὰ τᾶρα πείσομαι.

ΧΟ. ἐξολοίμην, ἣν ἀκούσω. ΔΙ. μηδαμῶς ὦ χαρνικοί.

ΧΟ. ὡς τεθνήξων ἴσθι νυνί. ΔΙ. δῆξομᾶρ' ὑμᾶς ἐγὼ·  
ἀνταποκτενῶ γὰρ ὑμῶν τῶν φίλων τοὺς φιλτάτους·  
ὡς ἔχω γ' ὑμῶν ὁμήρους, οὓς ἀποσφάξω λαβών.

ΧΟ. εἰπέ μοι, τί τοῦτ' ἀπειλεῖ τοῦπος, ἄνδρες δημόται,  
τοῖς Ἀχαρνικοῖσιν ἡμῖν; μὴν ἔχει του παιδίου  
τῶν παρόντων ἔνδον εἴρξας; ἢ πὶ τῷ θρασύ-  
νεται; 330

ΔΙ. βάλλετ', εἰ βούλεσθ'. ἐγὼ γὰρ τουτονὶ διαφθερῶ.  
εἴσομαι δ' ὑμῶν τάχ' ὅστις ἀνθρώκων τι κήδεται.

ΧΟ. ὡς ἀπωλόμεσθ'. ὁ λάρκος δημότης ὅδ' ἔστ' ἐμός.  
ἀλλὰ μὴ δράσης ὃ μέλλεις· μηδαμῶς ὦ μηδαμῶς.

ΔΙ. ὡς ἀποκτενῶ, κέκραχθ'. ἐγὼ γὰρ οὐκ ἀκούσομαι.

ΧΟ. ἀπολεῖς ἄρ' ὁμήλικα τόνδε φιλανθρακέα;

ΔΙ. οὐδ' ἐμοῦ λέγοντος ὑμεῖς ἀρτίως ἠκούσατε.

ΧΟ. ἀλλὰ νυνὶ λέγ', εἴ σοι δοκεῖ· τόν τε Λακε-  
δαιμόνιον αὐτὸν ὅτι τῷ τρόπῳ σουστὶ φίλος·  
ὥς τόδε τὸ λαρκίδιον οὐ προδώσω ποτέ. 340

ΔΙ. τοὺς λίθους νύν μοι χαμᾶζε πρῶτον ἐξεράσατε.

ΧΟ. οὐτοιί σοι χαμαί, καὶ σὺ κατάθου πάλιν τὸ ξίφος.

ΔΙ. ἀλλ' ὅπως μὴ ᾖ τοῖς τρήβωσιν ἐγκάθηνταιί που  
λίθοι.

ΧΟ. ἐκσέσειςται χαμᾶζ'. οὐχ ὀρᾶς σειόμενον; τὸν τρήβω-  
σιν ἀλλὰ μὴ μοι πρόφασιν, ἀλλὰ κατάθου τὸ βέλος.  
ὥς ὅδε γε σειστὸς ἅμα τῇ στροφῇ γίγνεται. 346

## ΔΙΚΑΙΟΠΟΛΙΣ. ΧΟΡΟΣ

ΔΙ. ἐμέλλετ' ἄρα πάντως ἀνήσειν τῆς βοῆς,  
ὀλίγου δ' ἀπέθανον ἀνθρακες Παρνήσιοι,  
καὶ ταῦτα διὰ τὴν ἀτοπίαν τῶν δημοτῶν.  
ὑπὸ τοῦ δέους δὲ τῆς μαρίλης μοι συχυνῇ 350  
ὁ λάρκος ἐνετίλησεν ὥσπερ σηπία.

δεινὸν γὰρ οὕτως ὀμφακίαν πεφυκέναι  
τὸν θυμὸν ἀνδρῶν ὥστε βάλλειν καὶ βοᾶν  
ἐθέλειν τ' ἀκοῦσαι μηδὲν ἴσον ἴσῳ φέρον,  
ἐμοῦ θέλοντος ὑπὲρ ἐπιξήνου λέγειν 355

ὑπὲρ Λακεδαιμονίων ἅπανθ' ὅσ' ἂν λέγω·  
καί τοι φιλῶ γε τὴν ἐμὴν ψυχὴν ἐγώ.

ΧΟ. τί οὖν οὐ λέγεις, ἐπίξηνον ἐξενεγκῶν θύραζ',  
ὅ τι ποτ', ὦ σχέτλιε, τὸ μέγα τοῦτ' ἔχεις;  
πάνυ γὰρ ἔμεγε πόθος ὅ τι φρονεῖς ἔχει. 360  
ἀλλ' ἥπερ αὐτὸς τὴν δίκην διωρίσω,

339. ὅτι· al. ὅ τι. φίλος R edd. φίλον plur. libri Bl.

347. πάντως Dobr. πάντες libri. ἀνήσειν τῆς βοῆς Dobr. Mein. Bl.  
ἀνασελεῖν βοῆς libri. βοήν Dind. al. βοάς C.



θεὶς δεῦρο τοῦπίξηνον ἐγγεῖρει λέγειν.

ΔΙ. ἰδοὺ θέασαι, τὸ μὲν ἐπίξηνον τοδί,  
ὁ δ' ἀνὴρ ὁ λέξων οὗτοσὶ τυννουτοσί,  
ἀμέλει μὰ τὸν Δί' οὐκ ἐνασπιδώσομαι,  
λέξω δ' ὑπὲρ Λακεδαιμονίων ἃ μοι δοκεῖ.  
καίτοι δέδοικα πολλά· τούς τε γὰρ τρόπους 370  
τούς τῶν ἀγροίκων οἶδα χαίροντας σφόδρα,  
εἴαν τις αὐτοὺς εὐλογῇ καὶ τὴν πόλιν  
ἀνὴρ ἀλαζών καὶ δίκαια κᾶδिका·

κάνταῦθα λανθάνουσ' ἀπεμπολώμενοι·  
τῶν τ' αὖ γερόντων οἶδα τὰς ψυχὰς ὅτι 375

οὐδὲν βλέπουσιν ἄλλο πλὴν ψήφῳ δακεῖν.  
αὐτός τ' ἐμαυτὸν ὑπὸ Κλέωνος ἀπαθον *ὁ ἐπὶ τὸν*  
ἐπίσταμαι διὰ τὴν πέρυσι κωμῳδίαν. *καὶ γὰρ*  
εἰσελκύσας γάρ μ' ἐς τὸ βουλευτήριον *οὐκ ἐπὶ τὸν*  
διέβαλλε καὶ ψευδῇ κατεγλώττιζε μου 380  
*καὶ* κᾶκυκλοβόρει κᾶπλυνεν, ὥστ' ὀλίγου πάνυ  
ἀπωλόμην μολυνοπραγμονοῦμενος. *καὶ γὰρ*  
νῦν οὖν με πρῶτον πρὶν λέγειν εἴσατε  
ἐνσκευάσασθαι μ' οἶον ἀθλιώτατον.

ΧΘ. τί ταῦτα στρέφει τεχνάζεις τε καὶ πορίζεις  
τριβᾶς; *ἀντ.*

λαβὲ δ' ἐμοῦ γ' ἔνεκα παρ' Ἱερωνύμου  
σκοτοδασυπυκνότριχά τιν' Ἀἰδος κυνῆν· 390  
εἴτ' ἐξάνοιγε μηχανὰς τὰς Σισύφου,  
ὥς σκήψιν ἀγῶν οὗτος οὐκ ἐσδέξεται.

ΔΙ. ὦρα ὅστιν ἄρα μοι καρτερὰν ψυχὴν λαβεῖν,  
καὶ μοι βαδιστέ ἐστὶν ὥς Εὐριπίδην.  
παῖ παῖ.

## ΘΕΡΑΠΩΝ

- τίς οὗτος; ΔΙ. ἔνδον ἐστ' Εὐριπίδης; 395  
 ΘΕ. οὐκ ἔνδον, ἔνδον ἐστίν, εἰ γνώμην ἔχεις.  
 ΔΙ. πῶς ἔνδον εἶτ' οὐκ ἔνδον; ΘΕ. ὀρθῶς ὦ γέρον.  
 ὁ νοῦς μὲν ἔξω ξυλλέγων ἐπύλλια  
 οὐκ ἔνδον, αὐτὸς δ' ἔνδον ἀναβάδην ποιεῖ  
 τραγῳδίαν. ΔΙ. ὦ τρισμακάρι' Εὐριπίδη, 400  
 ὅθ' ὁ δοῦλος οὕτως σοφῶς ὑποκρίνεται.  
 ἐκκάλεσον αὐτόν. ΘΕ. ἀλλ' ἀδύνατον. ΔΙ. ἀλλ'  
 ὅμως·  
 οὐ γὰρ ἂν ἀπέλθοιμ', ἀλλὰ κόψω τὴν θύραν.  
 Εὐριπίδη, Εὐριπίδιον,  
 ὑπάκουσον, εἵπερ πώποτ' ἀνθρώπων τινί· 405  
 Δικαιοπόλις καλεῖ σε Χολλείδης, ἐγώ.

## ΕΥΡΙΠΙΔΗΣ

- ἀλλ' οὐ σχολή.  
 ΔΙ. ἀλλ' ἐκκυκλήθητ'. ΕΤ. ἀλλ' ἀδύνατον. ΔΙ. ἀλλ'  
 ὅμως.  
 ΕΤ. ἀλλ' ἐκκυκλήσομαι· καταβαίνειν δ' οὐ σχολή.  
 ΔΙ. Εὐριπίδη, ΕΤ. τί λέλακας; ΔΙ. ἀναβάδην  
 ποιεῖς, 410  
 ἐξὸν καταβάδην; οὐκ ἐτὸς χωλοὺς ποιεῖς.  
 ἀτὰρ τί τὰ ράκι' ἐκ τραγῳδίας ἔχεις,  
 ἐσθῆτ' ἐλεινὴν; οὐκ ἐτὸς πτωχοὺς ποιεῖς.  
 ἀλλ' ἀντιβολῶ πρὸς τῶν γονάτων σ', Εὐριπίδη,  
 δός μοι ράκιόν τι τοῦ παλαιοῦ δράματος. 415

396. οὐκ ἔνδον. οὐκ ἔνδον ὡς ἐστ' ἔνδον Cob.

406. καλεῖ σε. καλῶ σ' ὁ Cob. Mein. Hold.

415. τι τοῦ· τί του Müll. Mein.

δεῖ γάρ με λέξαι τῷ χορῷ ῥῆσιν μακράν·  
αὕτη δὲ θάνατον, ἣν κακῶς λέξω, φέρει.

ΕΥ. τὰ ποῖα τρύχη; μὲν ἐν οἷς Οἰνεὺς ὁδὶ  
ὁ δύσποτμος γεραιὸς ἡγωνίζετο;

ΔΙ. οὐκ Οἰνέως ἦν, ἀλλ' ἔτ' ἀθλιωτέρου. 420

ΕΥ. τὰ τοῦ τυφλοῦ Φοίνικος; ΔΙ. οὐ Φοίνικος, οὐ·  
ἀλλ' ἕτερος ἦν Φοίνικος ἀθλιώτερος.

ΕΥ. ποίας ποθ' ἀνὴρ λακίδας αἰτεῖται πέπλων;  
ἀλλ' ἢ Φιλοκτήτου τὰ τοῦ πτωχοῦ λέγεις;

ΔΙ. οὐκ, ἀλλὰ τούτου πολὺ πολὺ πτωχιστέρου. 425

ΕΥ. ἀλλ' ἢ τὰ δυσπινῇ θέλεις πεπλώματα  
ἂ Βελλεροφόντης εἶχ' ὁ χολὸς οὔτοσί;

ΔΙ. οὐ Βελλεροφόντης· ἀλλὰ μὴν κάκεινος ἦν  
χολός, προσαιτῶν, στωμύλος, δεινὸς λέγειν. *of TMS*

ΕΥ. οἷδ' ἄνδρα, Μυσὸν Τηλέφον. ΔΙ. ναὶ Τηλέφον·  
τούτου δὸς, ἀντιβολῶ σέ, μοι τὰ σπάργανα. 431

ΕΥ. ὦ παῖ δὸς αὐτῷ Τηλέφου ῥακώματα.  
κεῖται δ' ἄνωθεν τῶν Θυεστείων ῥακῶν  
μεταξὺ τῶν Ἴνου. ἰδὸν ταυτὶ λαβέ.

ΔΙ. ὦ Ζεῦ διόπτα καὶ κατόπτα πανταχῇ. *not in B* 435  
*of TMS* ἐνσκευάσασθαι μ' οἶον ἀθλιώτατον.

Εὐριπίδῃ, 'πειδὴ περ ἐχαρίσω ταδί,  
κάκεινά μοι δὸς τάκολουθα τῶν ῥακῶν,  
τὸ πιλίδιον περὶ τὴν κεφαλὴν τὸ Μύσιον.  
δεῖ γάρ με δόξαι πτωχὸν εἶναι τήμερον, 440  
εἶναι μὲν ὅσπερ εἰμί, φαίνεσθαι δὲ μή·  
τοὺς μὲν θεατὰς εἰδέναι μ' ὅς εἰμ' ἐγώ,  
τοὺς δ' αὖ χορευτὰς ἡλιθίους παρεστάναι,  
ὅπως ἂν αὐτοὺς ῥηματίους σκιμαλίσω.



- ΕΥ. δώσω· πυκνῇ γὰρ λεπτὰ μηχανᾷ φρενί. 445  
 ΔΙ. εὐδαιμονοίης, Τηλέφω δ' ἀγὼ φρονῶ.  
 εὖ γ'· οἶον ἤδη ῥηματίων ἐμπύμπλαμαι.  
 ἀτὰρ δέομαί γε πτωχικοῦ βακτηρίου.
- ΕΥ. τουτὶ λαβὼν ἄπελθε λαῖνων σταθμῶν.  
 ΔΙ. ὦ θύμ', ὁρᾷς γὰρ ὡς ἀπωθοῦμαι δόμων 450  
 πολλῶν δέομενος σκευαρίων· νῦν δὴ γενοῦ  
 γλίσχρος προσαιτῶν λιπαρῶν τ'. Εὐριπίδη,  
 δός μοι σπυρίδιον διακεκαυμένον λύχυνφ.
- ΕΥ. τί δ' ὦ τάλας σε τοῦδ' ἔχει πλέκους χρέος; 455  
 ΔΙ. χρέος μὲν οὐδέν, βούλομαι δ' ὅμως λαβεῖν.  
 ΕΥ. λυπηρὸς ἴσθ' ὦν ἀποχώρησον δόμων.  
 ΔΙ. φεῦ· εὐδαιμονοίης, ὥσπερ ἡ μήτηρ ποτέ.  
 ΕΥ. ἄπελθε νῦν μοι. ΔΙ. μᾶλλά μοι δὸς ἐν μόνον,  
 κοτυλίσκιον τὸ χεῖλος ἀποκεκρουμένον.
- ΕΥ. φθείρου λαβὼν τόδ'· ἴσθ' ὀχληρὸς ὦν δόμοις. 460  
 ΔΙ. οὐπω μὰ Δί' οἶσθ' οἷ' αὐτὸς ἐργάζει κακά.  
 ἀλλ', ὦ γλυκύτατ' Εὐριπίδη, τουτὶ μόνον,  
 δός μοι χυτρίδιον σφογγίφ βεβυσμένον.
- ΕΥ. ὠνθρωπ', ἀφαιρήσει με τὴν τραγῳδίαν.  
 ἄπελθε ταυτηνὶ λαβὼν. ΔΙ. ἀπέρχομαι. 465  
 καίτοι τί δράσω; δεῖ γὰρ ἐνὸς οὐ μὴ τυχὼν  
 ἀπόλωλ'. ἀκουσον, ὦ γλυκύτατ' Εὐριπίδη·  
 τουτὶ λαβὼν ἄπειμι κοῦ πρόσειμ' ἔτι·  
 ἐς τὸ σπυρίδιον ἰσχνά μοι φυλλεῖα δός.
- ΕΥ. ἀπολείς μ'. ἰδοὺ σοι. φροῦδά μοι τὰ δράματα.  
 ΔΙ. ἀλλ' οὐκέτ', ἀλλ' ἄπειμι. καὶ γὰρ εἰμ' ἄγαν 471  
 ὀχληρὸς, οὐ δοκῶν με κοιράνους στυγεῖν.

448. ἀτὰρ· αὐτὰρ R.

463. σφογγίφ· σπογγίφ R.

οἷμοι κακοδαίμων, ὥς ἀπόλωλ'. ἐπελαθόμην τὰς  
ἐν ᾧπέρ ἐστι πάντα μοι τὰ πράγματα.

Εὐριπίδιον, ᾧ γλυκύτατον καὶ φίλτατον, 475  
κάκιστ' ἀπολοίμην, εἴ τί σ' αἰτήσαιμ' ἔτι,  
πλὴν ἐν μόνον, τουτὶ μόνον τουτὶ μόνον,  
σκάνδικά μοι δὸς μητρόθεν δεδεγμένος.

ΕΤ. ἀνὴρ ὑβρίζει· κλῆ πηκτὰ δωμάτων.

ΔΙ. ὦ θύμ', ἄνευ σκάνδικος ἐμπορευτέα, 480

ἄρ' οἶσθ' ὅσον τὸν ἀγὼν' ἀγωνιῇ τάχα,  
μέλλων ὑπὲρ Λακεδαιμονίων ἀνδρῶν λέγειν;

πρόβαινε νῦν, ὦ θυμέ· γραμμὴ δ' αὐτῇ.

ἔστηκας; οὐκ εἶ καταπιὼν Εὐριπίδην;

ἐπήνεσ'· ἄγε νυν, ὦ τάλαινα καρδιά, 485

ἄπελθ' ἐκεῖσε, κᾶτα τὴν κεφαλὴν ἐκεί

παράσχεις εἰποῦς' ἅττ' ἂν αὐτῇ σοι δοκῇ.

τόλμησον, ἴθι, χώρησον· ἄγαμαι καρδίας.

ΧΘ. τί δράσεις; τί φήσεις; ἀλλ' ἴσθι νυν 490

ἀναίσχυντος ὦν σιδηροῦς τ' ἀνὴρ,

ὅστις παρασχὼν τῇ πόλει τὸν αὐχένα

ἅπασι μέλλεις εἰς λέγειν τάναντία.

ἀνὴρ οὐ τρέμει τὸ πρᾶγμ'. εἰά νυν, 495

ἐπειδήπερ αὐτὸς αἰρεῖ, λέγε.

ΔΙ. μή μοι φθονήσῃτ' ἄνδρες οἱ θεώμενοι,

εἰ πτωχὸς ὦν ἔπειτ' ἐν Ἀθηναίοις λέγειν

μέλλω περὶ τῆς πόλεως, τρυγφδίαν ποιῶν.

τὸ γὰρ δίκαιον οἶδε καὶ τρυγφδία. 500

ἐγὼ δὲ λέξω δεινὰ μὲν δίκαια δέ.

οὐ γάρ με νῦν γε διαβαλεῖ Κλέων ὅτι

ξένων παρόντων τὴν πόλιν κακῶς λέγω.

αὐτοὶ γάρ ἐσμεν οὐπὶ Ληναίῳ τ' ἀγῶν,

κοῦπω ξένοι πάρεισιν· οὔτε γὰρ φόροι 505

ἤκουσιν οὐτ' ἐκ τῶν πόλεων οἱ ξύμμαχοι·  
 ἀλλ' ἐσμέν αὐτοὶ νῦν γε περιεπτισμένοι·  
 τοὺς γὰρ μετοίκους ἄχυρα τῶν ἀστῶν λέγω.  
 ἐγὼ δὲ μισῶ μὲν Λακεδαιμονίους σφόδρα,  
 καὐτοῖς ὁ Ποσειδῶν οὐπὶ Ταινάρφ θεὸς  
 σείσας ἅπασιν ἐμβάλοι τὰς οἰκίας·  
 καὶ μοι γάρ ἐστιν ἀμπέλια κεκομμένα,  
 ἀτάρ, φίλοι γὰρ οἱ παρόντες ἐν λόγῳ,  
 τί ταῦτα τοὺς Λάκωνας αἰτιώμεθα;  
 ἡμῶν γὰρ ἄνδρες, οὐχὶ τὴν πόλιν λέγω,  
 μέμνησθε τοῦθ' ὅτι οὐχὶ τὴν πόλιν λέγω,  
 ἀλλ' ἀνδράρια μοχθηρά, παρακεκομμένα,  
 ἄτιμα καὶ παράσημα καὶ παράξενα,  
 ἐσυκοφάντει Μεγαρέων τὰ χλανίσκια,  
 κεῖ που σίκνον ἴδοιεν ἢ λαγῶδιον  
 ἢ χοιριδίον ἢ σκόροδον ἢ χόνδρους ἄλας,  
 ταῦτ' ἦν Μεγαρικὰ κάπέπρατ' αὐθιμερόν.  
 καὶ ταῦτα μὲν δὴ σμικρὰ κάπιχώρια,  
πόρνην δὲ Σιμαίθαν ἰόντες Μεγαράδε  
 νεανῖαι κλέπτουσι μεθυσκοότταβοι·  
 καὶ οἱ Μεγαρῆς ὀδύναις πεφυσιγγωμένοι  
 ἀντεξέκλεψαν Ἀσπασίας πόρνα δύο·  
 κακεῖθεν ἀρχὴ τοῦ πολέμου κατερράγη  
 Ἕλλησι πᾶσιν ἐκ τριῶν λαικαστριῶν.  
 ἐντεῦθεν ὀργῇ Περικλῆς οὐλύμπιος  
 ἥστραπτ', ἐβρόντα, ξυνεκύκα τὴν Ἑλλάδα,  
 ἐτίθει νόμους ὥσπερ σκόλια γεγραμμένους,  
 ὡς χρὴ Μεγαρέας μήτε γῇ μήτ' ἐν ἀγορᾷ

512. ἀμπέλια. τὰμπέλια Mein. Müll.

521. χόνδρους ἄλας. ἄλως vulg.

533. μήτε γῇ. μήτ' ἐν γῇ librl.



μήτ' ἐν θαλάττῃ μήτ' ἐν ἡπείρῳ μένειν.  
 ἐντεῦθεν οἱ Μεγαρήs, ὅτε δὴ 'πέινων βάδην, 535  
 Λακεδαιμονίων ἐδέοντο τὸ ψήφισμ' ὅπως  
 μεταστραφείη τὸ διὰ τὰς λαϊκαστρίας·  
 οὐκ ἠθέλομεν δ' ἡμεῖs (δεομένων πολλάκις),  
 κἀντεῦθεν ἤδη πάταγος ἦν τῶν ἀσπίδων.  
 ἐρεῖ τις, οὐ χρῆν' ἀλλὰ τί ἐχρῆν εἶπατε. 540  
 φέρ', εἰ Λακεδαιμονίων τις ἐκπλεύσας (σκάφει  
 ἀπέδοτο) φήνας κυνίδιον Σεριφίων,  
 καθῆσθ' ἂν ἐν δόμοισιν; ἢ πολλοῦ γε δεῖ·  
 καὶ κάρτα μέντ' αὖ εὐθέως καθεῖλκετε  
 τριακοσίας ναῦs, ἦν δ' ἂν ἡ πόλις πλέα 545  
 θορύβου στρατιωτῶν, περὶ τριηράρχου βοῆs,  
 μισθοῦ διδομένου, παλλαδίων χρυσουμένων,  
 στοᾶs στεναχούσης, σιτίων μετρουμένων,  
 ἀσκῶν τροπωτήρων, κάδους ὠνουμένων  
 σκοροδῶν, ἐλαῶν, κρομμύων ἐν δικτύοιs, 550  
 στεφάνων τριχίδων αὐλητρίδων ὑπωπίων·  
 τὸ νεώριον δ' αὖ κωπέων πλατουμένων,  
 τύλων ψοφούντων, θαλαμιῶν τροπουμένων,  
 αὐλῶν κελευστῶν νιγλάρων συριγμάτων.  
 ταῦτ' οἶδ' ὅτι ἂν ἔδρατε· τὸν δὲ Τήλεφον 555  
 οὐκ οἴόμεσθα;" νοῦs ἄρ' ἡμῖν οὐκ ἔνι.

## ΗΜΙΧΟΡΙΟΝ

ἄλῃθες, ὥπλιτριπτε καὶ μιαιρώτατε;  
 ταυτὶ σὺ τολμᾶs πτωχὸs ὦν ἡμᾶs λέγειν,  
 καὶ, σνκοφάντης εἴ τις ἦν, ὠνείδισας;

## ΗΜΙΧΟΡΙΟΝ

νῆ τὸν Ποσειδῶ καὶ λέγει γ' ἄπερ λέγει 560  
 δίκαια πάντα κούδεν αὐτῶν ψεύδεται.

ΗΜ. εἴτ' εἰ δίκαια, τοῦτον εἰπεῖν αὐτ' ἐχρῆν;  
 ἀλλ' οὐδὲ χαίρων ταῦτα τολμήσει λέγειν.

ΗΜ. οὔτος σὺ ποῖ θεῖς; οὐ μενεῖς; ὥς εἰ θενεῖς  
 τὸν ἄνδρα τοῦτον, αὐτὸς ἀρθήσει τάχα. 565 *ful. parat. 20*

ΗΜ. ἰὼ Λάμαχ', ὦ βλέπων ἀστραπάς,  
 βοήθησον, ὦ γοργολόφα, φανείς,  
 ἰὼ Λάμαχ', ὦ φίλ' ὦ φυλέτα·  
 εἴτε τις ἔστι ταξίαρχος ἢ στρατηγὸς ἡ  
τειχομάχας ἀνὴρ, βοηθησάτω 570  
 τις ἀνύσας. ἐγὼ γὰρ ἔχομαι μέσος. *acc. of respect*

## ΛΑΜΑΧΟΣ

ΛΑ. πόθεν βοῆς ἤκουσα πολεμιστηρίας;  
 ποῖ χρὴ βοηθεῖν; ποῖ κυδοιμὸν ἐμβαλεῖν;  
 τίς Γοργόν' ἐξήγειρεν ἐν τοῦ σάγματος;

ΔΙ. ὦ Λάμαχ' ἥρως, τῶν λόφων καὶ τῶν λόχων. 575

ΗΜ. ὦ Λάμαχ', οὐ γὰρ οὔτος ἄνθρωπος πάλαι  
 ἅπασαν ἡμῶν τὴν πόλιν κακορροθεῖ;

ΛΑ. οὔτος σὺ τολμᾷς πτωχὸς ὦν λέγειν τάδε;

ΔΙ. ὦ Λάμαχ' ἥρως ἀλλὰ συγγνώμην ἔχε,  
 εἰ πτωχὸς ὦν εἰπὸν τι κάστωμυλάμην.

ΛΑ. τί δ' εἶπας ἡμᾶς; οὐκ ἐρεῖς; ΔΙ. οὐκ οἶδά πω·  
 ὑπὸ τοῦ δέους γὰρ τῶν ὅπλων εἰλιγιγῶ. 581  
 ἀλλ' ἀντιβολῶ σ', ἀπένεγκέ μου τὴν μορμόνα.

ΛΑ. ἰδοῦ. ΔΙ. παράθες νυν ὑπτίαν αὐτὴν ἐμοί.

ΛΑ. κεῖται. ΔΙ. φέρε νυν ἀπὸ τοῦ κράνους μοι τὸ  
πτερόν.

563. οὐδέ. οἷ τι Bentr. Mein. al.

580. οὐκ οἶδά πω· libri. οὐκ οἶδα. Λ. πῶς; Bergk. Müll.



ΛΑ. τουτὶ πτίλον σοι. ΔΙ. τῆς κεφαλῆς νύν μου  
λαβοῦ, 585

ἵν' ἐξεμέσω· βδελύττομαι γὰρ τοὺς λόφους.

ΛΑ. οὗτος τί δράσεις; τῷ πτίλῳ μέλλεις ἐμείν;  
πτίλον γὰρ ἐστίν— ΔΙ. εἰπέ μοι, τίνος ποτε  
ὄρνιθός ἐστιν; ἄρα κομπολακύθου;

ΛΑ. οἴμ' ὥς τεθνήξεις. ΔΙ. μηδαμῶς, ὦ Λάμαχε· 590  
οὐ γὰρ κατ' ἰσχύν ἐστίν· εἰ δ' ἰσχυρὸς εἶ,  
τί μ' οὐκ ἀπεψίλωσας; εὖοπλος γὰρ εἶ.

ΛΑ. ταυτὶ λέγεις σὺ τὸν στρατηγὸν πτωχὸς ὢν;

ΔΙ. ἐγὼ γὰρ εἰμι πτωχός; ΛΑ. ἀλλὰ τίς γὰρ εἶ;

ΔΙ. ὅστις; πολίτης χρηστός, οὐ σπουδαρχίδης, 595  
ἀλλ' ἐξ ὅτου περ ὁ πόλεμος στρατωνίδης,  
σὺ δ' ἐξ ὅτου περ ὁ πόλεμος μισθαρχίδης.

ΛΑ. ἐχειροτόνησαν γὰρ με· ΔΙ. κόκκυνγές γε τρεῖς.  
ταῦτ' οὖν ἐγὼ βδελυττόμενος ἐσπείσάμην,  
ὁρῶν πολιοὺς μὲν ἄνδρας ἐν ταῖς τάξεσιν, 600  
νεανίας δ' οἷος σὺ διαδεδρακότας,  
τοὺς μὲν ἐπὶ Θράκης μισθοφοροῦντας τρεῖς  
δραχμάς,

Τισαμενοφαινίππους, Πανουργιππαρχίδας·  
ἐτέρους δὲ παρὰ Χάρητι, τοὺς δ' ἐν Χαόσιν  
Γερητοθεοδώρους, Διομειαλαζόνας, 605  
τοὺς δ' ἐν Καμαρίνῃ κὰν Γέλα κὰν Καταγέλα.

ΛΑ. ἐχειροτονήθησαν γάρ. ΔΙ. αἴτιον δὲ τί  
ὑμᾶς μὲν αἰὲ μισθοφορεῖν ἀμηγέπη,  
τωνδὲ δὲ μηδέν; ἐτέον, ὦ Μαριλάδη,  
ἥδη πεπερέσβευκας σὺ πολιοὺς ὦν ἀνήρ; 610

591. ἐστίν· σοφστίν Mein. Müll.

601. οἷος σὺ Mein. Dind. al. οἷους σὺ libri. οἷους σὺ Hold.

610. ἀνὴρ Bl. ἐνῆ R vid. com.

*negatīve ἀνένευσε*

ἀνένευσε· καίτοι γ' ἐστὶ σῶφρων κἀργάτης.  
 τί δ' Ἀνθράκυλλος ἢ Εὐφορίδης ἢ Πρινίδης; *φῆσι*  
 εἰδέν τις ὑμῶν τὰκβάταν' ἢ τοὺς Χαόνας; *ἐστῆσαν*  
 οὐ φασιν. ἀλλ' ὁ Κοισύρας καὶ Λάμαχος,  
 οἷς ὑπ' ἐράνου τε καὶ χρεῶν πρῶην ποτέ, 615  
 ὥσπερ ἀπόνιπτρον ἐκχέοντες ἐσπέρας,  
 ἅπαντες ἐξίστω παρήνουν οἱ φίλοι.

ΛΑ. ὦ δημοκρατία, ταῦτα δῆτ' ἀνασχετά;

ΔΙ. οὐ δῆτ', ἐὰν μὴ μισθοφορῇ γε Λάμαχος.

ΛΑ. ἀλλ' οὖν ἐγὼ μὲν πᾶσι Πελοποννησίοις 620

ἀεὶ πολεμήσω καὶ τaráξω πανταχῇ  
 καὶ ναυσὶ καὶ πεζοῖσι κατὰ τὸ καρτερόν. *ταρᾶσσω*

ΔΙ. ἐγὼ δὲ κηρύττω γε Πελοποννησίοις *εἴρησθ*

ἅπασι καὶ Μεγαρεῦσι καὶ Βοιωτίοις

πωλεῖν ἀγοράζειν πρὸς ἐμέ, Λαμάχῳ δὲ μῆ. 625

ΠΑΡΑΒΑΣΙΣ ΧΟΡΟΥ

ἀνὴρ νικᾷ τοῖσι λόγοισιν, καὶ τὸν δῆμον μετα-  
 πείθει

περὶ τῶν σπονδῶν. ἀλλ' ἀποδύντες τοῖς ἀνα-  
 παίστοις ἐπίωμεν.

ἐξ οὗ γε χοροῖσιν ἐφέστηκεν τρυγικοῖς ὁ διδάσ-  
 καλος ἡμῶν,

οὐπω παρέβη πρὸς τὸ θέατρον λέξων ὡς δεξιός  
 ἐστιν·

διαβαλλόμενος δ' ὑπὸ τῶν ἐχθρῶν ἐν Ἀθηναίοις  
 ταχυβούλοις, 630

ὡς κωμῳδεῖ τὴν πόλιν ἡμῶν καὶ τὸν δῆμον·  
 καθυβρίζει,

<sup>αποκρίν</sup>  
ἀποκρίνεσθαι δεῖται νυνὶ πρὸς Ἀθηναίους μετα-  
βούλους.

φησὶν δ' εἶναι πολλῶν ἀγαθῶν ἄξιος ὑμῖν ὁ  
ποιητής,

παύσας ὑμᾶς ξενικοῖσι λόγοις μὴ λίαν ἐξαπα-  
τᾶσθαι,

μηδ' ἥδεσθαι θωπευομένους μηδ' εἶναι χαυνο-  
πολίτας. 635

<sup>εὐλ</sup>  
<sup>temporal</sup> → πρότερον δ' ὑμᾶς ἀπὸ τῶν πόλεων οἱ πρέσβεις  
ἐξαπατῶντες

πρῶτον μὲν ιοστεφάνους ἐκάλουν· καπειδὴ τοῦτό  
τις εἶποι,

εὐθὺς διὰ τοὺς στεφάνους ἐπ' ἄκρων τῶν πυγιδίων  
ἐκάθησθε.

εἰ δέ τις ὑμᾶς ὑποθωπεύσας λιπαράς καλέσειεν  
'Αθήνας,

ἤυρετο πᾶν ἂν διὰ τὰς λιπαράς, ἀφύων τιμὴν  
περιάψας. 640

<sup>αὐτὰ</sup>  
ταῦτα ποιήσας πολλῶν ἀγαθῶν αἷτιος ὑμῖν  
γεγένηται,

καὶ τοὺς δῆμους ἐν ταῖς πόλεσιν δείξας ὥς  
δημοκρατοῦνται.

τοιγάρτοι νῦν ἐκ τῶν πόλεων τὸν φόρον ὑμῖν  
ἀπάγοντες

<sup>αὐτῶν</sup>  
ἤξουσιν, ἰδεῖν ἐπιθυμοῦντες τὸν ποιητὴν τὸν  
ἄριστον,

ὅστις παρεκινδύνευσ' εἰπεῖν ἐν Ἀθηναίοις τὰ  
δίκαια. 645

634. παύσας. πείσας Reisk. Bl.

635. μηδ'...μηδ' (Mein.) Bl. μήθ'...μήτ' vulg.

641. αἷτιος. ἄξιος Bl.

οὕτω δ' αὐτοῦ περὶ τῆς τόλμης ἤδη πόρρω  
 κλέος ἦκει,  
 ὅτε καὶ βασιλεύς, Λακεδαιμονίων τὴν πρεσβείαν  
 βασανίζων,  
 ἠρώτησεν πρῶτα μὲν αὐτοὺς πότεροι ταῖς ναυσὶ  
 κρατοῦσιν,  
 εἶτα δὲ τοῦτον τὸν ποιητὴν ποτέρους εἴποι κακὰ  
 πολλά·

τούτους γὰρ ἔφη τοὺς ἀνθρώπους πολὺ βελτίους  
 γεγενῆσθαι 650  
 κὰν τῷ πολέμῳ πολὺ νικήσεν τοῦτον ξύμβουλον  
 ἔχοντας.

διὰ ταῦθ' ὑμᾶς Λακεδαιμόνιοι τὴν εἰρήνην προ-  
 καλοῦνται

*ῥήσιν  
αὐτῶν  
ἰσχυρῶς*  
 καὶ τὴν Αἴγιναν ἀπαιτοῦσιν· καὶ τῆς νήσου  
 μὲν ἐκείνης  
 οὐ φροντίζουσ', ἀλλ' ἵνα τοῦτον τὸν ποιητὴν  
 ἀφέλονται.

ἀλλ' ὑμεῖς τοι μὴ ποτ' ἀφήθ'. ὥς κωμωδήσει  
 τὰ δίκαια· 655

φησὶν δ' ὑμᾶς πολλὰ διδάξειν ἀγάθ', ὥστ'  
 εὐδαίμονας εἶναι,

οὐ θωπεύων οὐδ' ὑποτείνων μισθοὺς οὐδ' ἐξαπα-  
 τύλλων,

οὐδὲ πανουργῶν οὐδὲ κατάρδων, ἀλλὰ τὰ βέλ-  
 τιστα διδάσκων.

πρὸς ταῦτα Κλέων καὶ παλαμάσθω

καὶ πᾶν ἐπ' ἐμοὶ τεκταινέσθω. 660

τὸ γὰρ εὖ μετ' ἐμοῦ καὶ τὸ δίκαιον



ξύμμαχον ἔσται, κοῦ μή ποθ' ἀλῶ  
 περὶ τὴν πόλιν ὧν ὥσπερ ἐκείνος,  
 δειλὸς καὶ λακαταπύγων.

στρ. δεῦρο Μοῦσ' ἐλθέ φλεγυρὰ πυρὸς ἔχουσα μένος  
 ἔντονος Ἀχαρνική, 665  
 οἶον ἐξ ἀνθρώκων πρινίνων φέψαλος ἀνήλατ'  
 ἐρεθιζόμενος οὐρία ριπίδι,  
 ἡνίκ' ἂν ἐπανθρακίδες ὥσι παρακείμεναι, 670  
 οἱ δὲ Θασίαν ἀνακυκῶσι λιπαράμπυκα,  
 οἱ δὲ μάττωσιν, οὕτω σοβαρὸν ἐλθέ μέλος εὐτονον  
 ἀγροικότερον  
 ὥς ἐμέ λαβοῦσα τὸν δημότην. 675

οἱ γέροντες οἱ παλαιοὶ μεμφόμεσθα τῇ πόλει·  
 οὐ γὰρ ἀξίως ἐκείνων ὧν ἐναυμαχήσαμεν  
 γηροβοσκούμεσθ' ὑφ' ὑμῶν, ἀλλὰ δεινὰ πάσχομεν,  
 οἵτινες γέροντας ἄνδρας ἐμβαλόντες ἐς γραφὰς  
 ὑπὸ νεανίσκων ἔατε καταγελᾶσθαι ῥητόρων, 680  
 οὐδὲν ὄντας, ἀλλὰ κωφοὺς καὶ παρεξηλημένους,  
 οἷς Ποσειδῶν ἀσφάλειός ἐστιν ἢ βακτηρία·  
 τονθορύζοντες δὲ γήρᾳ τῷ λίθῳ προσέσταμεν,  
 οὐχ ὀρώντες οὐδὲν εἰ μὴ τῆς δίκης τὴν ἡλύγην.  
 ὁ δὲ νεανίας ἐαυτῷ σπουδάσας ξυνηγορεῖν 685  
 ἐς τάχος παίει ξυνάπτων στρογγύλοις τοῖς ῥή-  
 μασιν·  
 κατ' ἀνελκύσας ἐρωτᾷ σκανδάληθρ' ἰστάς ἐπῶν  
 ἄνδρα Τιθωνὸν σπαράττων καὶ ταραττων καὶ  
 κυκῶν.

ὁ δ' ὑπὸ γήρως μασταρύζει, κατ' ὀφλὼν ἀπέρχεται·

εἶτα λύζει καὶ δακρύει καὶ λέγει πρὸς τοὺς φίλους  
οὐ μ' ἐχρῆν σορὸν πρίασθαι τοῦτ' ὀφλῶν ἀπέρ-  
χομαι. 691

ταῦτα πῶς εἰκότα, γέροντ' ἀπολέσαι πολὺν ἄνδρα  
περὶ κλεψύδραν, 694  
πολλὰ δὴ ξυμπονήσαντα καὶ θερμὸν ἀπομορξά-  
μενον ἀνδρικὸν ἰδρῶτα δὴ καὶ πολὺν, 695  
ἄνδρ' ἀγαθὸν ὄντα Μαραθῶνι περὶ τὴν πόλιν;  
εἶτα, Μαραθῶνι μὲν ὅτ' ἦμεν, ἐδιώκομεν·  
νῦν δ' ὑπ' ἀνδρῶν πονηρῶν σφύδρα διωκόμεθα,  
καῖα πρὸς ἀλίσκόμεθα. 700  
πρὸς τὰδε τίς ἀντερεῖ Μαρψίας;

τῷ γὰρ εἰκὸς ἄνδρα, κυφὸν ἡλίκον Θουκυδίδην  
ἐξολέσθαι ξυμπλακέντα τῇ Σκυθῶν ἐρημίᾳ,  
τῷδε τῷ Κηφισοδῆμῳ τῷ λάλῳ ξυνηγόρῳ; 705  
ὥστ' ἐγὼ μὲν ἠλέησα κάπεμορξάμην ἰδὼν  
ἄνδρα πρεσβύτην ὑπ' ἀνδρὸς τοξότου κυκώμενον,  
ὃς μὰ τὴν Δήμητρ', ἐκεῖνος ἡνίκ' ἦν Θουκυδίδης,  
οὐδ' ἂν αὐτὴν τὴν Ἀχαιᾶν ῥαδίως ἠνέσχετ' ἂν,  
ἀλλὰ κατεπάλαισε μέντ' ἂν πρῶτον Εὐάθλους  
δέκα, 710

κατεβόησε δ' ἂν κεκραγὼς τοξότας τρισχιλίους,  
περιετόξευσεν δ' ἂν αὐτοῦ τοῦ πατρὸς τοὺς  
ξυγγενεῖς.

ἀλλ' ἐπειδὴ τοὺς γέροντας οὐκ ἐᾷθ' ὕπνου λαχεῖν,  
ψηφίσασθε χωρὶς εἶναι τὰς γραφάς, ὅπως ἂν ἦ  
τῷ γέροντι μὲν γέρων καὶ νωδὸς ὁ ξυνήγορος, 715  
τοῖς νέοισι δ' εὐρύπρωκτος καὶ λάλος χῶ Κλεινίου,

κάξελάνειν χρη τὸ λοιπόν, κἂν φύγη τις ζημιούν,  
τὸν γέροντα τῷ γέροντι, τὸν νέον δὲ τῷ νέῳ.

## ΔΙΚΑΙΟΠΟΛΙΣ. ΧΟΡΟΣ

- ΔΙ. ὄροι μὲν ἀγορᾶς εἰσιν οἷδε τῆς ἐμῆς.  
ἐνταῦθ' ἀγοράζειν πᾶσι Πελοποννησίοις 720  
ἔξεστι καὶ Μεγαρεῦσι καὶ Βοιωτίοις,  
ἐφ' ὥτε πωλεῖν πρὸς ἐμέ, Λαμάχῳ δὲ μῆ.  
ἀγορανόμους δὲ τῆς ἀγορᾶς καθίσταμαι  
τρεῖς τοὺς λαχόντας τούσδ' ἰμάντας ἐκ Λεπρῶν,  
ἐνταῦθα μήτε συκοφάντης εἰσίτω 725  
μήτ' ἄλλος ὅστις Φασιανός ἐστ' ἀνὴρ.  
ἐγὼ δὲ τὴν στήλην καθ' ἣν ἐσπείσάμην  
μέτειμ', ἵνα στήσω φανεράν ἐν τᾷ ἀγορᾷ.

## ΑΝΗΡ ΜΕΓΑΡΕΥΣ. ΚΟΡΑ

- ΜΕ. ἀγορὰ 'ν Ἀθάναις χαίρε Μεγαρεῦσιν φίλα.  
ἐπόθουν τῷ ναὶ τὸν φίλιον ἄπερ ματέρα. 730  
ἀλλ', ὦ πονηρὰ κώρι' ἀθλίῳ πατρός,  
ἄμβατε ποττὰν μᾶδδαν, αἶ χ' εὐρητέ πα.  
ἀκούετε δῆ, ποτέχετ' ἐμὴν τὰν γαστέρα·  
πότερα πεπρᾶσθαι χρήδδετ' ἢ πεινῆν κακῶς;

ΚΟ. πεπρᾶσθαι πεπρᾶσθαι. 735

- ΜΕ. ἐγώνγα καὐτός φαμι. τίς δ' οὕτως ἄνους  
ὃς ὑμέ κα πρίαίτο φανεράν ζαμίαν;  
ἀλλ' ἔστι γάρ μοι Μεγαρικά τις μαχανά.  
χοίρως γὰρ ὑμέ σκευάσας φασὼ φέρεν.  
περίθεσθε τάσδε τὰς ὀπλὰς τῶν χοιρίων. 740  
ὅπως δὲ δοξεῖτ' εἶμεν ἐξ ἀγαθᾶς υἱός·

740. τῶν χοιρίων. τὼς χοιρία Bl. τῶν χοιρίων Mein.



ὥς ναὶ τὸν Ἑρμᾶν, αἵπερ ἰξείτ' οἴκαδ' ἰσ  
ἄπρατα πειρασεῖσθε τᾶς λιμῶ κακῶς.  
 ἀλλ' ἀμφίθεσθε καὶ ταδὶ τὰ ῥυγχία,  
 κῆππειτεν ἐς τὸν σάκκον ὧδ' ἐσβαίνετε· 745  
 ὅπως δὲ γρυλλιξεῖτε καὶ κοῖξετε

χῆσεῖτε φωνὰν χοιρίων μυστηρικῶν.  
 ἐγὼν δὲ καρυξῶ Δικαιοπόλιν ὅπα· ἐστὶ  
 Δικαιοπόλι, ἣ λῆς πρίασθαι χοιρία;

ΔΙ. τί, ἀνὴρ Μεγαρικός; ΜΕ. ἀγορασούντες ἴκομες.

ΔΙ. πῶς ἔχετε; ΜΕ. διαπεινᾶμες αἰεὶ ποττὸ πῦρ. 751

ΔΙ. ἀλλ' ἡδύ τοι νῆ τὸν Δί', ἣν αὐλὸς παρῇ.  
 τί δ' ἄλλο πράττεθ' οἱ Μεγαρῆς νῦν; ΜΕ. οἶα δὴ.  
 ὅκα μὲν ἐγὼν τηνῶθεν ἐμπορευόμεν,  
 ἄνδρες πρόβουλοι τοῦτ' ἔπρασσον τᾷ πόλι, 755  
 ὅπως τάχιστα καὶ κάκιστ' ἀπολοίμεθα.

ΔΙ. αὐτίκ' ἄρ' ἀπηλλάξεσθε πραγμάτων. ΜΕ. σά  
 μάν;

ΔΙ. τί δ' ἄλλο Μεγαροῖ; πῶς ὁ σῆτος ὦνιος;

ΜΕ. παρ' ἀμέ πολυτίματος, ἅπερ τοῖ θεοί. 759

ΔΙ. ἄλας οὖν φέρεις; ΜΕ. οὐχ ὑμέσ αὐτῶν ἄρχετε;

ΔΙ. οὐδὲ σκόροδα; ΜΕ. ποῖα σκόροδ'; ὑμέσ τῶν αἰεί,  
 ὅκκ' ἐσβάλητε, τὼς ἀρουραῖοι μῦες  
πάσσακί τὰς ἀγλιθας ἐξορύσσετε.

ΔΙ. τί δαὶ φέρεις; ΜΕ. χοίρους ἐγώνυγα μυστικάς.

ΔΙ. καλῶς λέγεις· ἐπίδειξον. ΜΕ. ἀλλὰ μὰν καλαί.  
 ἄντεινον αἱ λῆς· ὡς παχεῖα καὶ καλά. 766

ΔΙ. τουτὶ τί ἦν τὸ πρᾶγμα; ΜΕ. χοῖρος ναὶ Δία.

ΔΙ. τί λέγεις σύ; ποδαπῇ χοῖρος ἦδε; ΜΕ. Με-  
 γαρικά.

743. ἄπρατα. τὰ πρᾶ(ῶ)τα libri.

759. παρ' ἀμέ libri. παρ' ἀμὲ Elms.



- ἢ οὐ χοῖρός ἐσθ' ἄδ'; ΔΙ. οὐκ ἔμοιγε φαίνεται.  
 ΜΕ. οὐ δεινά; θᾶσθε τῶδε τὰς ἀπιστίας. 770  
 οὐ φατι τάνδε χοῖρον εἶμεν. ἀλλὰ μάν,  
 αἱ λῆς, περίδου μοι περὶ θυμιτιδᾶν ἀλῶν,  
 αἱ μὴ ὅστιν οὗτος χοῖρος Ἑλλάνων νόμφ.  
 ἢ λῆς ἀκοῦσαι φθεγγομένης; ΔΙ. νῆ τοὺς θεοὺς  
 ἔγωγε. ΜΕ. φώνει δὴ τὴν ταχέως, χοιρίον.  
 οὐ χρῆσθα; σιγῆς, ὦ κάκιστ' ἀπολουμένα;  
 πάλιν τυ ἀποισῶ ναὶ τὸν Ἑρμῶν οἴκαδιν.  
 ΚΟ. κοῦ κοῦ. 780  
 ΜΕ. αὐτὰ ὅστις χοῖρος; ΔΙ. νῦν γε χοῖρος φαίνεται.  
 ΜΕ. ἀλλ' αἱ τράφεν λῆς, ἄδε τοι χοῖρος καλὰ.  
 ΔΙ. ἤδη δ' ἄνευ τῆς μητρὸς ἐσθίοιεν ἄν;  
 ΜΕ. ναὶ τὸν Ποτειδᾶ καὶ κ' ἄνις γὰ τῷ πατρός.  
 ΔΙ. τί δ' ἐσθίει μάλιστα; ΜΕ. πάνθ' ἃ κα διδῶς.  
 αὐτὸς δ' ἐρώτη. ΔΙ. χοῖρε χοῖρε. ΚΟ. κοῦ κοῦ.  
 ΔΙ. τρώγοις ἄν ἐρεβίνθους; ΚΟ. κοῦ κοῦ κοῦ. 801  
 ΔΙ. τί δαί; φιβάλεως ἰσχάδας; ΚΟ. κοῦ κοῦ.  
 ΔΙ. τί δαί σύ; τρώγοις ἄν; ΚΟ. κοῦ, κοῦ, κοῦ.  
 ΔΙ. ὥς ὅξιν πρὸς τὰς ἰσχάδας κεκράγατε.  
 ἐνεγκάτω τις ἐνδοθεν τῶν ἰσχάδων 805  
 τοῖς χοιριδίοισιν. ἄρα τρώξονται; βαβαί,  
οἶον ροθιάζουσ', ὦ πολυτίμηθ' Ἡράκλεις.  
 ποδαπαὶ τὰ χοιρί'; ὥς Τραγασαῖα φαίνεται.  
 ἀλλ' οὔτι πάσας κατέτραγον τὰς ἰσχάδας.  
 ΜΕ. ἐγὼν γὰρ αὐτῶν τάνδε μίαν ἀνειλόμαν. 810  
 ΔΙ. νῆ τὸν Δί' ἀστεῖω γε τῷ βοσκήματι·  
 πόσον πρίωμαί σοι τὰ χοιρίδια; λέγε.  
 ΜΕ. τὸ μὲν ἄτερον τούτων σκορόδων τροπαλίδος,

- τὸ δ' ἄτερον, αἱ λῆς, χοίνικος μόνας ἀλῶν.  
 ΔΙ. ὠνήσομαι σοι· περίμεν' αὐτοῦ. ΜΕ. ταῦτα δή.  
 Ἐρμᾶ ὑπολαῖε, τὴν γυναῖκα τὴν ἐμὴν 816  
οὕτω μ' ἀποδόσθαι τὴν τ' ἐμῶντῳ ματέρα.

## ΣΥΚΟΦΑΝΤΗΣ

- ὠνθρωπε ποδαπός; ΜΕ. χοιροπώλας Μεγαρικός.  
 ΣΤ. τὰ χοιρίδια τοίνυν ἐγὼ φανῶ ταδὶ  
πολέμια καὶ σέ. ΜΕ. τοῦτ' ἐκεῖν', ἵκει πάλιν  
ὄθεν περ ἀρχὰ τῶν κακῶν ἀμὴν ἔφν. 821  
 ΣΤ. κλάων μεγαριεῖς. οὐκ ἀφήσεις τὸν σάκον;  
 ΜΕ. Δικαιόπολι Δικαιόπολι, φαντάδδομαι.  
 ΔΙ. ὑπὸ τοῦ; τίς ὁ φαίνων σ' ἐστίν; ἀγορανόμοι,  
τοὺς συκοφάντας οὐ θύραζ' ἐξείρξετε; 825  
τί δὴ μαθὼν φαίνεις ἄνευ θρυαλλίδος;  
 ΣΤ. οὐ γὰρ φανῶ τοὺς πολεμίους; ΔΙ. κλάων γε σύ,  
εἰ μὴ τέρωσε συκοφαντήσεις τρέχων.  
 ΜΕ. οἶον τὸ κακὸν ἐν ταῖς Ἀθάναις τοῦτ' ἔν.  
 ΔΙ. θάρρει Μεγαρική· ἀλλ' ἥς τὰ χοιρίδι' ἀπέδου 830  
τιμῆς, λαβέ ταυτὶ τὰ σκόροδα καὶ τοὺς ἄλας,  
καὶ χαῖρε πόλλ'. ΜΕ. ἀλλ' ἀμὴν οὐκ ἐπιχώριον.  
 ΔΙ. πολυπραγμοσύνη νυν ἐς κεφαλὴν τράποιτ' ἐμοί.  
 ΜΕ. ὦ χοιρίδια, πειρήσθε κάνις τῷ πατρὸς  
παίειν ἐφ' ἀλλ' τὴν μᾶδδαν, αἵκα τις διδῶ. 835

## ΧΟΡΟΣ

εὐδαιμονεῖ γ' ἄνθρωπος. οὐκ ἤκουσας οἱ προβαίνειν  
τὸ πρᾶγμα τοῦ βουλεύματος; καρπώσεται γὰρ  
ἀνὴρ  
ἐν τάγορᾳ καθήμενος·  
κἂν εἰσίσῃ τις Κτησίας

ἢ συκοφάντης ἄλλος, οἱ-  
μώζων καθεδεῖται.

840

οὐδ' ἄλλος ἀνθρώπων ὑποψωνῶν σε πημανεῖ τι·  
οὐδ' ὥστιεῖ Κλεωνύμφ·

χλαῖναν δ' ἔχων φανήν δίει,  
κού ξυντυχῶν σ' Ὑπέρβολος  
δικῶν ἀναπλήσει·

845

οὐδ' ἐντυχῶν ἐν τὰγορᾷ πρόσεισί σοι βαδίζων  
Κρατῖνος αὖ κεκαρμένος μοιχὸν μιᾷ μαχαίρα,  
ὁ περιπόνηρος Ἀρτέμων,

850

ὁ ταχὺς ἄγαν τὴν μουσικὴν,  
ὄζων κακὸν τῶν μασχαλῶν

πατρὸς Τραγασαίου·

οὐδ' αὖθις αὖ σε σκώψεται Παύσων ὁ παμπόνηρος,  
Λυσίστρατός τ' ἐν τὰγορᾷ, Χολαργέων ὄνειδος,  
ὁ περιαλουργὸς τοῖς κακοῖς,

856

ρίγῶν τε καὶ πεινῶν ἀεὶ  
πλεῖν ἢ τριάκονθ' ἡμέρας  
τοῦ μηνὸς ἐκάστου.

# ΑΝΗΡ ΒΟΙΩΤΟΣ. ΔΙΚΑΙΟΠΟΛΙΣ. ΧΟΡΟΣ

ΒΟ. ἴττω Ἑρακλῆς, ἔκαμόν γα τὰν τύλαι κακῶς. 860

κατάθου τὴν τὰν γλάχων' ἀτρέμας, Ἰσμηνία·  
ὑμέσ δ', ὅσοι Θείβαθεν αὐληταὶ πάρα,  
τοῖς ὁστίνοις φυσῆτε τὸν πρωκτὸν κυνός.

ΔΙ. παῦ' ἐς κόρακας. οἱ σφῆκες οὐκ ἀπὸ τῶν θυρῶν;  
πόθεν προσέπτονθ' οἱ κακῶς ἀπολούμενοι 865  
ἐπὶ τὴν θύραν μοι Χαιριδῆς βομβαύλιοι;

848. βαδίζων. κακίζων Mein.

849. αὖ Elms. ἀελ libri. ἀποκεκαρμένος Mein.

865. προσέπτονθ'. προσέπτανθ' R.



ΒΟ. νει τὸν Ἰόλαον ἐπιχαρίττω γ', ὦ ξέने·  
Θεΐβαθε γὰρ φυσᾶντες ἐξόπισθέ' μου <sup>adv.</sup>  
τᾶνθεια τὰς γλάχωνος ἀπέκιξαν χαμαί.  
ἀλλ' αἶ τι βούλει πρίασο τῶν ἐγὼ φέρω 870  
τῶν ὀρταλίχων ἢ τῶν τετραπτερυλλίδων.

ΔΙ. ὦ χαῖρε κολλικοφάγε Βοιωτίδιον.  
τί φέρεις; ΒΟ. ὅσ' ἐστὶν ἀγαθὰ Βοιωτοῖς ἀπλῶς,  
ὀρίγανον γλάχῳ ψιάθως θρυαλλίδας  
νάσσας, κολοιῶς ἀτταγᾶς φαλαρίδας 875  
τροχίλως κολύμβως. ΔΙ. ὥσπερ εἰ χειμῶν ἄρα  
ὀρνιθίας ἐς τὴν ἀγορὰν ἐλήλυθας.

ΒΟ. καὶ μὲν φέρω χᾶνας λαγῶς ἀλώπεκας  
σκάλοπας ἐχίνως αἰελοῦρως πικτίδας  
ἰκτίδας ἐνύδριας ἐγγέλιας Κωπαΐδας. <sup>from Corone</sup> 880

ΔΙ. ὦ τερπνότατον σὺ τέμαχος ἀνθρώποις φέρων,  
δός μοι προσπειεῖν, εἰ φέρεις τὰς ἐγγέλεις.

ΒΟ. πρέσβειρα πεντήκοντα Κωπάδων κορὰν,  
ἐκβαθὶ τῷδε κήπιχάριτται τῷ ξένῳ.

ΔΙ. ὦ φιλτάτη σὺ καὶ πάλαι ποθουμένη, 885  
ἦλθες ποθεινὴ μὲν τρυγφδικοῖς χοροῖς,  
φίλη δὲ Μορύχῳ. δμῶες ἐξενέγκατε  
τὴν ἐσχάραν μοι δεῦρο καὶ τὴν ρίπίδα.  
σκέψασθε παῖδες τὴν ἀρίστην ἐγχελυν,  
ἤκουσαν ἔκτῳ μόλις ἔτει ποθουμένην· 890  
προσείπατ' αὐτὴν ὦ τέκν'· ἄνθρακας δ' ἐγὼ  
ὑμῖν παρέξω τῆσδε τῆς ξένης χάριν.  
ἀλλ' ἔσφερ' αὐτήν· μηδὲ γὰρ θανῶν ποτε  
σοῦ χωρὶς εἶην ἐντετευλιωμένης.

ΒΟ. ἐμοὶ δὲ τιμὰ τᾶσδε πᾶ γενήσεται; 895

884. τῷδε vulg. vid. com.

894. ἐντετευλιωμένης Bl. Müll. ἐντετευλανωμένης vulg.

- ΔΙ. ἀγορᾶς τέλος ταύτην γέ που δώσεις ἐμοί·  
 ἀλλ' εἴ τι πωλεῖς τῶνδε τῶν ἄλλων λέγε.
- ΒΟ. ἰώνγα ταῦτα πάντα. ΔΙ. φέρε πόσου λέγεις;  
 ἢ φορτί· ἕτερ' ἐνθένδ' ἐκεῖσ' ἄξεις; ΒΟ. ἰώνγ',  
 ὅ τι γ' ἐντ' Ἀθάναις, ἐν Βοιωτοῖσιν δὲ μή. 900
- ΔΙ. ἀφύας ἄρ' ἄξεις πριάμενος Φαληρικὰς  
 ἢ κέραμον. ΒΟ. ἀφύας ἢ κέραμον; ἀλλ' ἐντ' ἐκεῖ·  
 ἀλλ' ὅ τι παρ' ἀμῶν μή 'στι, τᾷδε δ' αὖ πολὺ.
- ΔΙ. ἐγὼ δα τοίνυν· συκοφάντην ἔξαγε  
 ὥσπερ κέραμον ἐνδησάμενος. ΒΟ. νεὶ τὸ θιῶ 905  
 λάβοιμι μέντ' ἀν κέρδος ἀγαγὼν καὶ πολὺ,  
 ἄπερ πίθακον ἀλιτρίας πολλὰς πλέων.
- ΔΙ. καὶ μὴν ὅδ' Νίκαρχος ἔρχεται φανῶν. ← *μικρὸς*
- ΒΟ. μικκός γὰ μᾶκος οὗτος. ΔΙ. ἀλλ' ἅπαν κακόν.

## ΝΙΚΑΡΧΟΣ

- ταυτὶ τίνος τὰ φορτί' ἐστί; ΒΟ. τῷδ' ἐμὰ 910  
 Θείβαθεν, ἴττω Δεύς. ΝΙ. ἐγὼ τοίνυν ὅδ' ἰ  
 φαίνω πολέμια ταῦτα. ΒΟ. τί δὲ κακὸν παθὼν  
 ὀρναπετίλοισι πόλεμον ἦρα καὶ μάχαν;
- ΝΙ. καὶ σέ γε φανῶ πρὸς τοῖσδε. ΒΟ. τί ἀδικεῖμενος;
- ΝΙ. ἐγὼ φράσω σοι τῶν περιεστώτων χάριν. 915  
 ἐκ τῶν πολεμίων εἰσάγεις θρυαλλίδα.
- ΔΙ. ἔπειτα φαίνεις δῆτα διὰ θρυαλλίδα;
- ΝΙ. αὕτη γὰρ ἐμπρήσειεν ἂν τὸ νεώριον.
- ΔΙ. νεώριον θρυαλλίς; οἴμοι· τίνι τρόπῳ;
- ΝΙ. ἐνθεῖς ἂν ἐς τίφην ἀνῆρ Βοιώτιος 920  
ἄψας ἂν ἐσπέμψειεν ἐς τὸ νεώριον  
 δι' ὕδρορροῦς, βορέαν ἐπιτηρήσας μέγαν.

899. ἰώνγ' Bl. ἰώ Elms. Müll. ἄξεις ἰών; vulg.

914. ἀδικεῖμενος Elms. ἀδικειμένος vulg.

- κεῖπερ λάβοιτο τῶν νεῶν τὸ πῦρ ἅπαξ  
σελαγοῖντ' ἄν. ΔΙ. αἱ νῆς, ὧ κάκιστ' ἀπολούμενε,  
 σελαγοῖντ' ἄν ὑπὸ τίφης τε καὶ θρυαλλίδος; 925
- ΝΙ. μαρτύρομαι. ΔΙ. ξυλλάμβαν' αὐτοῦ τὸ στόμα·  
 δός μοι φορυτόν, ἵν' αὐτὸν ἐνδήσας φέρω.  
 ὥσπερ κέραμον, ἵνα μὴ καταγῇ φορούμενος.
- ΧΟ. ἐνδησον, ὦ βέλτιστε, τῷ  
 ξένῳ καλῶς τὴν ἐμπολὴν 930  
 οὕτως ὅπως  
 ἂν μὴ φέρων κατάξῃ.
- ΔΙ. ἐμοὶ μελήσει ταῦτ', ἐπεὶ  
 τοι καὶ ψοφεῖ λάλον τι καὶ *v. n. 74*  
πυρορραγῆς  
κάλλως θεοῖσιν ἐχθρόν.
- ΧΟ. τί χρήσεται ποτ' αὐτῷ; 935
- ΔΙ. πάγχρηστον ἄγγος ἔσται,  
 κρατὴρ κακῶν, τριπτήρ δικῶν,  
*καταγείη* φαίνειν ὑπευθύνους λυχνού-  
χος καὶ κύλιξ  
 τὰ πράγματ' ἐγκυκᾶσθαι. *π. 160*
- ΧΟ. πῶς δ' ἂν πεποιθοίη τις ἀγ- 940  
 γείῳ τοιούτῳ χρώμενος  
 κατ' οἰκίαν  
 τοσόνδ' αἰὲ ψοφοῦντι;
- ΔΙ. ἰσχυρόν ἐστιν ὀγάθ', ὥστ'  
 οὐκ ἂν καταγείῃ ποτ', εἰ-  
 περ ἐκ ποδῶν 945

924. αἱ νῆς Γ. αἱ νηὺς V. αἱ νῆες R. vid. com.

927. ἐνδήσας φέρω. ἐνδήσω φέρειν Elms. φέρων Bl.

932. ἂν μὴ...κατάξῃ. μὴ καὶ...κατάξει Elms. Bl.

944. καταγείη vulg. vid. com.

κατωκάρα κρέμαιτο.

ΧΟ. ἤδη καλῶς ἔχει σοι.

ΒΟ. μέλλω γέ τοι θερίδδεν. *θερίδδεν*

ΧΟ. ἀλλ', ὦ ξένων βέλτιστε, νῦν  
θερίζε καὶ τοῦτον λαβὼν  
πρόσβαλλ' ὅποι βούλει φέρων  
πρὸς πάντα συκοφάντην.

950

ΔΙ. μόλις γ' ἐνέδησα τὸν κακῶς ἀπολούμενον.  
αἴρου λαβὼν τὸν κέραμον, ὦ Βοιώτιε.

ΒΟ. ὑπόκνυτε τὰν τύλαν ἰών, Ἰσμῆνιχε,

ΔΙ. χῶπως κατοίσεις αὐτὸν εὐλαβούμενος. 955  
πάντως μὲν οἴσεις οὐδὲν ὑγιές, ἀλλ' ὅμως·  
καὶν τοῦτο κερδάνης ἄγων τὸ φορτίον,  
εὐδαιμονήσεις συκοφαντῶν γ' οὐνεκα.

#### ΘΕΡΑΠΩΝ ΛΑΜΑΧΟΥ

Δικαιόπολι. ΔΙ. τί ἔστι; τί με βωστρεῖς;

ΘΕ. ὅ τι;

ἐκέλευε Λάμαχος σε ταυτησὶ δραχμῆς 960

*ἐλφ. βόλιον*  
ἐς τοὺς Χόας αὐτῷ μεταδοῦναι τῶν κειχλῶν,  
τριῶν δραχμῶν δ' ἐκέλευε Κωπᾶδ' ἔγχελυν.

ΔΙ. ὁ ποῖος οὗτος Λάμαχος τὴν ἔγχελυν;

ΘΕ. ὁ δεινός, ὁ ταλαύρινος, ὃς τὴν Γοργόνα

πάλλει κραδαίνων τρεῖς κατασκίους λόφους. 965

ΔΙ. οὐκ ἂν μὰ Δί', εἰ δοίη γέ μοι τὴν ἀσπίδα·  
ἀλλ' ἐπὶ ταρίχει τοὺς λόφους κραδαινέτω·  
ἦν δ' ἀπολιγαίνῃ τοὺς ἀγορανόμους καλῶ.

*σπ. αὐτὸν δειν.*

948. γέ τοι θερ. γε συνθερίδδεν vulg.

949. τοῦτον λαβὼν. om. Hold. Müll.

955. κατοίσεις. μάλ' οἴσεις (cum εὐλ.) Hold.



ἐγὼ δ' ἑμαυτῷ τόδε λαβὼν τὸ φορτίον  
εἴσειμ' ὑπαὶ πτερύγων κιχλᾶν καὶ κοψίχων. 970

## ΧΟΡΟΣ

εἶδες ᾧ εἶδες, ᾧ πᾶσα πόλι, τὸν φρόνιμον ἄνδρα,  
τὸν ὑπέρσοφον, στρ.  
οἷ' ἔχει σπεισάμενος ἐμπορικὰ χρήματα διेम-  
πολᾶν,  
ὦν τὰ μὲν ἐν οἰκίᾳ χρήσιμα, τὰ δ' αὖ πρόκειται  
χλιαρὰ κατεσθίειν. 975

αὐτόματα πάντ' ἀγαθὰ τῷδ' γε πορίζεται.  
οὐδέ ποτ' ἐγὼ Πόλεμον οἶκαδ' ὑποδέξομαι, 980  
οὐδὲ παρ' ἐμοί ποτε τὸν Ἀρμόδιον ἄσεται  
ξυγκατακλινείς, ὅτι παροινικὸς ἀνὴρ ἔφυ,  
ὅστις ἐπὶ πάντ' ἀγάθ' ἔχοντας ἐπικωμάσας.  
εἰργάσατο πάντα κακά, κἀνέτρεπε καῖξέχει.  
κάμάχετο, καὶ προσέτι πολλὰ προκαλουμένον,  
πῖνε κατάκεισο, λαβὲ τήνδε φιλοτησίαν, 985  
τὰς χάρακας ἦπτε πολὺ μᾶλλον ἔτι τῷ πυρί,  
ἐξέχει θ' ἡμῶν βία τὸν οἶνον ἐκ τῶν ἀμπέλων.  
οὐτοσὶ δ' ἐπτέρωται τ' ἐπὶ τὸ δειπνὸν ἅμα καὶ

μεγάλα δὴ φρονεῖ, ἀντ.  
τοῦ βίου δ' ἐξέβαλε δειγματάδε τὰ πτερὰ πρὸ  
τῶν θυρῶν.

ὦ Κύπριδι τῇ καλῇ καὶ Χάρισι ταῖς φιλαῖς ξύν-  
τροφε Διαλλαγῇ,

ὡς καλὸν ἔχουσα τὸ πρόσωπον ἄρ' ἐλάνθανες. 990  
πῶς ἂν ἐμέ καὶ σέ τις Ἔρως ξυναγάγοι λαβὼν,  
ὥσπερ ὁ γεγραμμένος ἔχων στέφανον ἀνθέμων;

ἢ πάνυ γερόντιον ἴσως νερόμικας με σύ;  
 ἀλλά σε λαβὼν τρία δοκῶ γ' ἂν ἔτι προσβαλεῖν·  
 πρῶτα μὲν ἂν ἀμπελίδος ὄρχον ἐλάσαι μακρόν,  
 εἶτα παρὰ τόνδε νέα μοσχίδια συκίδων, 996  
 καὶ τὸ τρίτον ἡμερίδος ὄρχον, ὃ γέρων ὀδί,  
 καὶ περὶ τὸ χωρίον ἐλάδας ἅπαν ἐν κύκλῳ,  
 ὥστ' ἀλείφεσθαι σ' ἀπ' αὐτῶν κάμει ταῖς νουμη-  
 νiais.

## ΚΗΡΥΞ. ΔΙΚΑΙΟΠΟΛΙΣ. ΧΟΡΟΣ

ΚΗ. ἀκούετε λεῶ· κατὰ τὰ πάτρια τοὺς χόας 1000  
 πίνειν ὑπὸ τῆς σάλπιγγος· ὅς δ' ἂν ἐκπῆ  
 πρῶτιστος, ἄσκον Κτησιφῶντος λήψεται.

ΔΙ. ὦ παῖδες, ὦ γυναῖκες, οὐκ ἠκούσατε;  
 τί δρᾶτε; τοῦ κήρυκος οὐκ ἀκούετε;  
ἀναβράττετ' ἐξοπτᾶτε τρέπετ' ἀφέλκετε 1005  
 τὰ λαγῶα ταχέως, τοὺς στεφάνους ἀνείρετε,  
 φέρε τοὺς ὀβελίσκους, ἵν' ἀναπεύρω τὰς κίχλας.

ΧΟ. ζηλῶ σε τῆς εὐβουλίας, στρ.  
 μᾶλλον δὲ τῆς εὐωχίας  
 ἀνθρωπε τῆς παρούσης. 1010

ΔΙ. τί δῆτ' ἐπειδὴν τὰς κίχλας ὀπτωμένας ἴδητε;  
 ΧΟ. οἴμαί σε καὶ τοῦτ' εὖ λέγειν. ΔΙ. τὸ πῦρ ὑπο-  
σκάλενε.

ΧΟ. ἤκουσας ὡς μαγειρικῶς 1015  
 κομψῶς τε καὶ δειπνητικῶς  
 αὐτῷ διακονεῖται;

997. ὄρχον P Mein. Müll. Rib. κλάδον R al. κᾶδον Γ. ὄσχον  
 Elms. Dind. ὄζον Bergk.

## ΓΕΩΡΓΟΣ

- οἴμοι τάλας. ΔΙ. ὦ Ἡράκλεις τίς οὐτοσί;  
 ΓΕ. ἀνὴρ κακοδαίμων. ΔΙ. κατὰ σεαυτὸν νυν τρέπον.  
 ΓΕ. ὦ φίλτατε, σπονδαὶ γάρ εἰσι σοὶ μόνω, 1020  
 μέτρησον εἰρήνης τί μοι, κὰν πέντ' ἔτη.  
 ΔΙ. τί δ' ἔπαθες; ΓΕ. ἐπετρίβην ἀπολέσας τὼ βόε. *ο βό*  
 ΔΙ. πόθεν; ΓΕ. ἀπὸ Φυλῆς ἔλαβον οἱ Βοιωτοί. *α. de me*  
 ΔΙ. ὦ τρισκακὸς δαίμων, εἴτα λευκὸν ἀμπέχει; *μιν.*  
 ΓΕ. καὶ ταῦτα μέντοι νῆ Δί' ὥπερ μ' ἐτρεφέτην *τὴν βόε* 1025  
 ἐν πᾶσι βολίτοις. ΔΙ. εἴτα νυνὶ τοῦ δέει;  
 ΓΕ. ἀπόλωλα τῷ φθαλμῷ δακρύων τὼ βόε.  
 ἀλλ' εἴ τι κῆδει Δερκέτου Φυλασίου, *α. μιν.*  
 ὑπάλειψον εἰρήνην με τῷ φθαλμῷ ταχύ.  
 ΔΙ. ἀλλ' ὦ πονήρ' οὐ δημοσιεύων τυγχάνω. 1030  
 ΓΕ. ἴθ' ἀντιβολῶ σ', ἦν πως κομίσωμαι τὼ βόε.  
 ΔΙ. οὐκ ἔστιν, ἀλλὰ κλᾶε πρὸς τοὺς Πιττάλου. *μ. & θ. η. τ. α.*  
 ΓΕ. σὺ δ' ἀλλὰ μοι σταλαγμὸν εἰρήνης ἕνα  
 ἐς τὸν καλαμίσκον ἐνστάλαξον τουτονί.  
 ΔΙ. οὐδ' ἂν στριβιλικίγξ· ἀλλ' ἀπὶ ὧν οἴμωξέ ποι.  
 ΓΕ. οἴμοι κακοδαίμων τοῖν γεωργοῖν βοιδίῳιν. 1036  
 ΧΟ. ἀνὴρ ἐννήρηκέν τι ταῖς  
 σπονδαῖσιν ἡδύ, κοῦκ ἔοι-  
 κεν οὐδενὶ μεταδώσειν.  
 ΔΙ. *τὴν γ. α.* κατάχει σὺ τῆς χορδῆς τὸ μέλι· τὰς σηπίας  
στάθευε.  
 ΧΟ. ἤκουσας ὀρθιασμάτων; ΔΙ. ὅπτᾱτε τὰ γγέλεια.  
 ΧΟ. ἀποκτενεῖς λιμῷ· μέ καὶ  
 τοὺς γείτονας κνίσῃ τε καὶ 1045  
 φωνῇ τοιαῦτα λάσκων.  
 ΔΙ. ὅπτᾱτε ταυτὶ καὶ καλῶς ξανθίζετε.

## ΠΑΡΑΝΥΜΦΟΣ

- Δικαιοπόλι Δικαιοπόλι. ΔΙ. τίς οὐτοσί;  
 ΠΑ. ἔπεμψέ τίς σοι νυμφίος ταυτὶ κρέα  
 ἐκ τῶν γάμων. ΔΙ. καλῶς γε ποιῶν, ὅστις ἦν. 1050  
 ΠΑ. ἐκέλευε δ' ἐγγέαι σε τῶν κρεῶν χάριν  
 ἐς τὸν ἀλάβαστον κύαθον εἰρήνης ἔνα.  
 ΔΙ. ἀπόφερ', ἀπόφερε τὰ κρέα καὶ μή μοι δίδου,  
 ὥς οὐκ ἂν ἐγγέαιμι χιλιῶν δραχμῶν. 1055  
 ἀλλ' αὐτὴ τίς ἔστιν; ΠΑ. ἡ νυμφεύτρια  
 δεῖται παρὰ τῆς νύμφης τι σοὶ λέξαι μόνω.  
 ΔΙ. φέρε δὴ τί σὺ λέγεις; ὥς γελοῖον ὦ θεοὶ  
 τὸ δέημα τῆς νύμφης δ' δεῖταί μου σφόδρα.  
 φέρε δεῦρο τὰς σπονδάς, ἵν' αὐτῇ δῶ μόνῃ, 1061  
 ὅτιν' γυνή 'στι τοῦ πολέμου τ' οὐκ ἀξία.  
 ὕπεχ' ὥδε δεῦρο τοῦξ' ἀλειπτρον, ὦ γύναι.  
 ἀπόφερε τὰς σπονδάς. φέρε τὴν οἰνήρυσιν,  
 ἵν' οἶνον ἐγγέω λαβὼν ἐς τοὺς χόας.  
 ΧΟ. καὶ μὴν ὁδὶ τις τὰς ὀφρῦς ἀνεσπακῶς  
 ὥσπερ τι δεινὸν ἀγγελῶν ἐπείγεται. 1070

## ΚΗΡΥΞ

ἰὼ πόνοι τε καὶ μάχαι καὶ Λάμαχοι.

## ΛΑΜΑΧΟΣ

- τίς ἀμφὶ χαλκοφάλαρα δώματα κτυπεῖ;  
 ΚΗ. ἰέναι σ' ἐκέλευον οἱ στρατηγοὶ τήμερον  
 ταχέως λαβόντα τοὺς λόχους καὶ τοὺς λόφους·  
 κάπειτα τηρεῖν νιφόμενον τὰς ἐσβολάς. 1075  
 ὑπὸ τοὺς Χόας γὰρ καὶ Χύτρους αὐτοῖσί τις  
 ἤγγειλε ληστὰς ἐμβαλεῖν βοιωτίους.

1062. ἀξία vulg. αἰτία Mull. al.



- ΛΑ. ἰὼ στρατηγοὶ πλείονες ἢ βελτίονες.  
οὐ δεινὰ μὴ 'ξεῖναί με μὴδ' ἑορτάσαι;
- ΔΙ. ἰὼ στράτευμα πολεμολαμαχαϊκόν. 1080
- ΛΑ. οἴμοι κακοδαίμων, καταγελαῖς ἤδη σύ μου;
- ΔΙ. βούλει μάχεσθαι Γηρυόνη τετραπτῖλῳ;
- ΛΑ. αἰαῖ,  
οἷαν ὁ κήρυξ ἀγγελίαν ἡγγειλέ μοι.
- ΔΙ. αἰαῖ, τίνα δ' αὖ μοι προστρέχει τις ἀγγελῶν;
- ΚΗ. Δικαιοπόλι. ΔΙ. τί ἔστιν; ΚΗ. ἐπὶ δεῖπνον  
ταχὺ 1085
- βάδιζε τὴν κίστην λαβὼν καὶ τὸν χόα.  
ὁ τοῦ Διονύσου γάρ σ' ἱερεὺς μεταπέμπεται,  
ἀλλ' ἐγκόνει· δειπνεῖν κατακωλύεις πάλοι.  
τὰ δ' ἄλλα πάντ' ἐστὶν παρεσκευασμένα,  
κλῖναι τράπεζαι προσκεφάλαια στρώματα 1090  
στέφανοι μύρον τραγήμαθ', αὐλητρίδες πάρα,  
ἄμνλοι πλακοῦντες σησαμούντες ἵτρια,  
ὀρχηστρίδες, τὰ φίλταθ' Ἀρμοδίου, καλαί.  
ἀλλ' ὥς τάχιστα σπεῦδε. ΛΑ. κακοδαίμων ἐγώ.
- ΔΙ. καὶ γὰρ σὺ μεγάλην ἐπεγράφου τὴν Γοργόνα. 1095  
ξύγκληε, καὶ δεῖπνόν τις ἐνσκευαζέτω.
- ΛΑ. παῖ παῖ, φέρ' ἔξω δεῦρο τὸν γύλιον ἐμοί.
- ΔΙ. παῖ παῖ, φέρ' ἔξω δεῦρο τὴν κίστην ἐμοί.
- ΛΑ. ἄλας θυμίας οἶσε, παῖ, καὶ κρόμνονα,
- ΔΙ. ἐμοὶ δὲ τεμάχη· κρομμύοις γὰρ ἄχθομαι. 1100
- ΛΑ. θρίον ταρίχους οἶσε δεῦρο, παῖ. σαπρού,
- ΔΙ. κάμοι σὺν δημοῦ θρίον· ὀπτήσω δ' ἐκεῖ. 1101
- ΛΑ. ἔνεγκε δεῦρο τῷ πτερῶ τῷ κ τοῦ κράνους.
- ΔΙ. ἐμοὶ δὲ τὰς φάττας γε φέρε καὶ τὰς κίχλας.
- ΛΑ. καλόν γε καὶ λευκὸν τὸ τῆς στρουθοῦ πτερόν. 1105
- ΔΙ. καλόν γε καὶ ξανθὸν τὸ τῆς φάττης κρέας.

- ΛΑ. τὸ λοφεῖον ἐξένεγκε τῶν τριῶν λόφων.  
 ΔΙ. κάμοι λεκάνιον τῶν λαγῶν δὸς κρεῶν.  
 ΛΑ. ἀλλ' ἢ τριχόβρωτες τοὺς λόφους μου κατέφαγον.  
 ΔΙ. ἀλλ' ἢ πρὸ δείπνου τὴν μίμαρκυν κατέδομαι. 1110  
 ΛΑ. ὠνθρωπε, παῦσαι καταγελῶν μου τῶν ὄπλων.  
 ΔΙ. ὠνθρωπε, βούλει μὴ βλέπειν ἐς τὰς κίχλας;  
 ΛΑ. ὠνθρωπε, βούλει μὴ προσαγορεύειν ἐμέ;  
 ΔΙ. οὐκ, ἀλλ' ἐγὼ χῶ παῖς ἐρίζομεν πάλοι.  
 βούλει περιδόσθαι κᾶπιτρέψαι Λαμάχῳ, 1115  
 πότερον ἀκρίδες ἢ ιδίον ἐστὶν ἡ κίχλαι;  
 ΛΑ. οἴμ' ὡς ὑβρίζεις. ΔΙ. τὰς ἀκρίδας κρίνει πολὺ.  
 ΛΑ. παῖ παῖ, καθελὼν μοι τὸ δόρυ δεῦρ' ἔξω φέρε.  
 ΔΙ. παῖ παῖ, σὺ δ' ἀφελὼν δεῦρο τὴν χορδὴν φέρε.  
 ΛΑ. φέρε τοῦ δόρατος ἀφελκύσωμαι τοῦλντρον. 1120  
 ἔχ', ἀντέχου, παῖ. ΔΙ. καὶ σὺ, παῖ, τοῦδ' ἀντέχου.  
 ΛΑ. τοὺς κιλλίβαντας οἶσε, παῖ, τῆς ἀσπίδος.  
 ΔΙ. καὶ τῆς ἐμῆς τοὺς κριβανίτας ἔκφερε.  
 ΛΑ. φέρε δεῦρο γοργόνωτον ἀσπίδος κύκλον.  
 ΔΙ. κάμοι πλακοῦντος τυρόνωτον δὸς κύκλον. 1125  
 ΛΑ. ταῦτ' οὐ κατάγελῶς ἐστὶν ἀνθρώποις πλατύς;  
 ΔΙ. ταῦτ' οὐ πλακοῦς δῆτ' ἐστὶν ἀνθρώποις γλυκύς;  
 ΛΑ. κατάχει σὺ, παῖ, τοῦλαιον, ἐν τῷ χαλκίῳ  
ἐνορῶ γέροντα δειλίας φευξόμενον.  
 ΔΙ. κατάχει σὺ τὸ μέλι. κᾶνθάδ' εὐδηλος γέρων 1130  
κλάειν κελεύων Λάμαχον τὸν Γοργάσου.  
 ΛΑ. φέρε δεῦρο, παῖ, θώρακα πολεμιστήριον.  
 ΔΙ. ἔξαιρε, παῖ, θώρακα κάμοι τὸν χόα.  
 ΛΑ. ἐν τῷδε πρὸς τοὺς πολεμίους θωρήξομαι.  
 ΔΙ. ἐν τῷδε πρὸς τοὺς συμπότας θωρήξομαι. 1135

1125. τυρόνωτον libri. γυρόνωτον (Plut.) Mein. Hold.

1130. εὐδηλος libri. ἐνδηλος Mein. Hold.

- ΛΑ. τὰ στρώματ', ὦ παῖ, δῆσον ἐκ τῆς ἀσπίδος.  
 ΔΙ. τὸ δεῖπνον, ὦ παῖ, δῆσον ἐκ τῆς κιστίδος.  
 ΛΑ. ἐγὼ δ' ἐμαντῶ τὸν γύλιον οἶσω λαβών.  
 ΔΙ. ἐγὼ δὲ θοιμάτιον λαβὼν ἐξέρχομαι. *τὸ θιμάτιον*  
 ΛΑ. τὴν ἀσπίδ' αἶρου καὶ βάδιζ' ὦ παῖ, λαβών. 1140  
 νίφει. βαβαιάξ· χειμέρια τὰ πράγματα.  
 ΔΙ. αἶρου τὸ δεῖπνον· συμποτικὰ τὰ πράγματα.

ΧΟΡΟΣ

ἴτε δὴ χαίροντες ἐπὶ στρατιάν.  
 ὡς ἀνομοίαν ἔρχεσθον ὁδόν· *duot*  
 τῷ μὲν πίνειν στεφανωσαμένῳ, 1145  
 σοὶ δὲ ῥιγῶν καὶ προφυλάττειν.

Ἀντίμαχον τὸν Ψακάδος τὸν μέλεον τῶν μελέων  
 ποιητήν, *εἰπεῖν* στρ.  
 ὡς μὲν ἀπλῶ λόγῳ, κακῶς ἐξολέσειεν ὁ Ζεὺς· 1151  
 ὅς γ' ἐμέ τὸν τλήμονα Λήναια χορηγῶν ἀπέλυσ' *ἀπ.*  
 ἄδειπνον.

*υ. νολ.* ὃν ἔτ' ἐπίδοιμι τευθίδος  
 δεόμενον, ἢ δ' ὠπτημένη  
σίζουσα πάραλος ἐπὶ τραπέξῃ κειμένη *γεν. ἀν.*  
ὀκέλλοι· κατὰ μέλλοντος λαβεῖν αὐτοῦ κύων  
 ἀρπάσασα φεύγοι. 1160  
 τοῦτο μὲν αὐτῷ κακὸν ἔν· καὶ ἄθ' ἕτερον νυκτερινὸν  
 γένοιτο. *ἀντ.*

ἡπιαλῶν γὰρ οἵκαδ' ἐξ ἱππασίας βαδίζων,  
 εἴτα κατάξειέ τις αὐτοῦ μεθύων τὴν κεφαλὴν  
 Ὀρέστης  
 μαινόμενος· ὁ δὲ λίθον λαβεῖν



βουλόμενος ἐν σκότῳ λάβοι  
 τῇ χειρὶ πέλεθον· 1170  
 ἐπάξειεν δ' ἔχων τὸν μάρμαρον, κᾶπειθ' ἄμαρ-  
 τῶν βάλοι Κρατῖνον.

ΘΕΡΑΠΩΝ ΛΑΜΑΧΟΥ. ΛΑΜΑΧΟΣ. ΔΙΚΑΙΟΠΟΛΙΣ.  
 ΧΟΡΟΣ

ΘΕ. ὦ δμῶες οἱ κατ' οἶκόν ἐστε Λαμάχου,  
 ὕδωρ ὕδωρ ἐν χυτρίδιφ θερμαίνετε· 1175  
 ὀθόνια, κηρωτὴν παρασκευάζετε,  
 ἔρι' οἰσυνπηρά, λαμπάδιον περὶ τὸ σφυρόν.  
 ἀνὴρ τέτρωται χάρακι διαπηδῶν τάφρον,  
 καὶ τὸ σφυρὸν παλίνωρον ἐξεκόκκισεν,  
 καὶ τῆς κεφαλῆς κατέαγε περὶ λίθον πεσών, 1180  
 καὶ Γοργόν' ἐξήγειρεν ἐκ τῆς ἀσπίδος.  
 πτίλον δὲ τὸ μέγα κομπολακύθου πεσὸν  
 πρὸς ταῖς πέτραισι, δεινὸν ἐξηύδα μέλος.  
 " ὦ κλεινὸν ὄμμα νῦν πανύστατόν σ' ἰδὼν  
 λείπω φάος τόδ', οὐκέτ' οὐδέν εἰμ' ἐγώ." 1185  
 τοσαῦτα λέξας εἰς ὕδρορρόαν πεσὼν  
 ἀνίσταται τε καὶ ξυναντᾷ δραπεταῖς  
 ληστὰς ἐλαύνων καὶ κατασπέρχων δορί.  
 ὁδὶ δὲ καὶ αὐτός· ἀλλ' ἀνοιγε τὴν θύραν.  
 ΛΑ. ἀτταταῖ ἀτταταῖ 1190  
 στυγερὰ τάδε γε κρυερὰ πάθεα.  
 τάλας ἐγὼ  
 διόλλυμαι δορὸς ὑπὸ πολεμίου τυπείς.  
 ἐκεῖνο δ' αἰακτὸν ἂν γένοιτο, 1195  
 Δικαιοπόλις εἴ μ' ἴδοι τετρωμένον  
 κᾶτ' ἐγχείνοι ταῖς ἐμαῖς τύχαισιν.

- ΔΙ. ἀττάταϊ ἀττάταϊ  
φιλήσατόν με μαλθακῶς, ὦ χρυσίω, *φίλν. χρυσ* 1200
- ΛΑ. ὦ συμφορὰ τάλαινα τῶν ἐμῶν κακῶν.
- ΔΙ. τὸν γὰρ χάα πρῶτος ἐκπέπωκα.
- ΛΑ. ἰὼ ἰὼ τραυμάτων ἐπωδύνων.
- ΔΙ. ἰὴ ἰὴ χαῖρε, Λαμαχίππιον.
- ΛΑ. στυγερὸς ἐγώ. ΔΙ. τί με σὺ κυνεῖς;
- ΛΑ. μογερὸς ἐγώ. ΔΙ. τί με σὺ δάκνεις;
- ΛΑ. τάλας ἐγὼ ξυμβολῆς βαρείας, 1210
- ΔΙ. τοῖς Χουσί τίς ξυμβολάς σ' ἔπραττεν; *v. note*
- ΛΑ. ἰὼ ἰὼ παιὰν ἰὼ παιὰν ἰώ.
- ΔΙ. ἀλλ' οὐχὶ νυνὶ τήμερον παιώνια.
- ΛΑ. θύραζέ μ' ἐξενέγκατ' ἐς τοῦ Πιττάλου  
 παιωνίαισι χερσίν.
- ΔΙ. ὥς τοὺς κριτάς μ' ἐκφέρετε· ποῦ'στιν ὁ βασιλεὺς;  
ἀπόδοτέ μοι τὸν ἀσκόν. 1225
- ΛΑ. λόγῃ τις ἐμπέπηγέ μοι δι' ὀστέων ὀδυρτά.
- ΔΙ. ὁρᾶτε τουτοὺν κενόν. τὴνέλλα καλλίνικος.
- ΧΟ. τὴνέλλα δῆτ', εἵπερ καλεῖς γ', ὦ πρέσβυ, καλλι-  
 νικος. *καλλι*
- ΔΙ. καὶ πρὸς γ' ἄκρατον ἐγχείας ἄμυστιν ἐξέλαψα.
- ΧΟ. τὴνέλλα νυν ὦ γεννάδα· χώρει λαβὼν τὸν ἀσκόν.
- ΔΙ. ἔπεσθέ νυν ἄδοντες ὦ τὴνέλλα καλλίνικος. 1231
- ΧΟ. ἀλλ' ἐψόμεσθα σὴν χάριν  
 τὴνέλλα καλλίνικον ἄδοντες σὲ καὶ τὸν ἀσκόν.

## NOTES ON THE ARGUMENTS

## I

15. ἐπιφερομένων—see 557 sq., where part of the chorus assail Lamachus, who is defended and protected by the others.

17. διεκνυσμού—'quarrel, dispute.' κατενεχθεῖς—'overborne,' or 'carried away': Blaydes suggests κατελεγχθεῖς, 'convinced.'

18. πρὸς τοὺς δικαστάς—'aut δικαστάς et κριτάς confudit grammaticus, aut θεατάς vel ἀκροατάς scripsit' (Elms.).

22. γόνον—'stock, produce': γόμον, 'load,' is suggested by Blaydes.

32. κακῶς ἀπαλλάττων—'coming off badly': Aesch. *Ag.* 1289, οὕτως ἀπαλλάσσουνσιν.

33. ἀναλύων—does this mean 'coming home,' as in Luc. xii. 36? Blaydes suggests μεθύνων.

τὸ δὲ δρᾶμα κ.τ.λ.—similar commendations are given in the Arguments of other plays; e.g. the *Knights*, τὸ δὲ δρᾶμα τῶν ἄγαν καλῶς πεποιημένων: the  *frogs*, τὸ δὲ δρᾶμα τῶν εὖ πάνυ καὶ φιλοπόνως πεποιημένων.

35. ἐπὶ Εὐθυδήμου ἄρχοντος—the manuscripts have ἐπ' Εὐθυμένους, an obvious error derived from line 67. Another reading is Εὐθύνοῦ.

## II

7-10. αὐτὸ τὸ ψήφισμα...κακῶν—these lines are not in R and are bracketed by many editors. As they stand they are hardly intelligible. οὐκ τῶν Λακῶνων seems to be the subject, but it can scarcely bear the sense of 'the Laconian champion.' With Bergk's conjecture κοῦ τὸν Λάκωνα we get a sort of sense as follows: 'He (the poet) declares that the Megarian decree alone and Pericles, not the Laconians, have caused this state of things, and that a truce (will be) deliverance from the present troubles.'

## NOTES

*Prologue, lines 1—203*

The scene represents the Pnyx on the morning of the regular assembly. Dicaeopolis, an Athenian countryman, has arrived early at the place of meeting; but there is no one present, even the officials are behind their time. So Dicaeopolis begins to grumble to himself about his wrongs and troubles, and the general indifference to the interests of the state.

1. ὄσα...βαῖδ—cognate or adverbial accusative: cf. Thuc. iii. 40, 3, βραχέα ἡσθεῖσα: so πολλὰ χάλρειν (200), and similar instances in these opening lines.

For δέδηγμαι cf. *Vesp.* 374, δακύν τὴν καρδίαν: *Nub.* 1369, τὸν θυμὸν δακών: see 325. Here the passive takes also the accusative of relation καρδίαν, as ὑφάρνθην takes κέαρ in line 5.

2. βαῖδ—a good poetical word, not found in Homer or in classical prose. τέτταρα—‘some (three or) four’: so ‘quattro’ or ‘due’ in modern Italian and ‘dos’ in Spanish of an indefinitely small number (C).

3. ψαμμακοσιογάργαρα—‘sand-heap-hundredfold.’ The termination -κόσια, denoting hundreds, is combined with ψάμμος (sand) and γάργαρα (heaps, lots), a word quoted from fragments of Aristomenes and other poets. γαργαίρω, to swarm, is found in the *Lemniae* of Aristophanes (Frag. 327),

ἀνδρῶν ἐπακτῶν πᾶσ’ ἐγάργαυ’ ἐστία·

and in fragments of Cratinus and others. The scholiast cites from Eupolis ἀριθμεῖν θεατὰς ψαμμακοσίους, and one or two more instances of this word occur in Athenaeus.

4. φέρ’ ἴδω, τί δ’ ἦσθην—‘Well, what was it then’ etc.: *Av.* 812, φέρ’ ἴδω, τί δ’ ἡμῖν τοῦνομ’ ἐστὶ τῇ πόλει; Here δέ resumes the train of thought, and suggests a slight opposition to ὠδυνήσθην which goes before: see *Lid.* and *Scott* δέ I. 5, 11. 2. Elmsley would omit δ’, comparing



*Nub.* 21, *φέρ' ἴδω, τί ὀφείλω*; etc. *χαίρηδόνος*—a word apparently coined by Aristophanes, on the analogy of *ἀληθδών, ἀχθηδών*. It is an intentionally pedantic word, in the style of Euripides, says Dr Merry; we may render it 'delectation.'

6. *τοῖς πέντε*—Cleon had received five talents from some of the islands dependent on Athens, as a bribe to get their imposts reduced. The scholiast discusses the matter as a historical fact, though it is no where else recorded: Van Leeuwen however supposes that the allusion is to an incident in the play of the *Babylonians*; and this seems likely, as Dicaeopolis is talking about his play-going experiences. *ἐξήμεσεν*—'disgorged': so *Eg.* 1148. An offensive word is intentionally used to fit Cleon's harpy-like voracity.

7. *ἐγανώθην*—cf. *γάνος, γάνυμαι* and similar words denoting brightness and so gladness and joy. We have *γεγανωμένος* in this sense Plat. *Rep.* 411 A. *τοὺς ἱππέας*—the knights (Solon's second class of citizens) took up the matter against Cleon, but only insisted on his giving up the bribe.

8. *ἄξιον γὰρ Ἑλλάδι*—'twas meet for Greece to do.' This is from the *Telephus* of Euripides, the full line according to the scholiast being *κακῶς ὀλοῖτ' ἄν (ὀλοῖατ')*. *ἄξιον γὰρ Ἑλλάδι*.

We shall hear more of the *Telephus* later on. For *ἄξιος* with the dative cf. 205: and especially Neil on *Eg.* 616, *ἄξιόν γε πᾶσιν ἐστὶν ἐπολοῦν*: see also 633.

9. *αὖ*—'as a set off, to balance it' (Green). *τραγῳδικόν*—'a tragic woe'; sad, and connected with the theatre: 'consulto posuit vocem ambiguum' (Müller).

10. *ὅτε δὴ*—so 16, 535 etc.: cf. *ἐπειδή*. *κεχήνη*—η (=εα) is the Attic termination of the 1st person pluperfect. *τὸν Διοσχόλον*—i.e. a play of his. So *ὁ Σωκράτης* is the character in the Platonic dialogues, not the historic Socrates; see Cope on Ar. *Rhet.* i. 9, 30. So highly did the Athenians honour Aeschylus that they passed, it is said, a decree allowing his plays to be reproduced after his death: *suntque eo modo multi coronati*, Quint. x. 1, 66. According to Suidas, Euphoriion won four prizes with his father's posthumous plays.

11. *ὁ δ' ἀνείπεν*—sc. the proper official, the herald: Thuc. ii. 2, 5, *ἀνείπεν ὁ κήρυξ* with infinitive. We are reminded of the omission of the subject with *κηρύσσω, σαλπίζω, σημαίνω*, e.g. *Eccl.* 685, *καὶ κηρύξει... ἀκολουθεῖν*. *Θέογνι*—not the gnomic and elegiac poet of Megara, who belongs to the 6th century, but a poor tragic poet, called *Χιών* according to the scholiast because his poetry was as chilling as snow:



cf. 140: *Thesm.* 170, *Θέογνις ψυχρὸς ὢν ψυχρῶς ποιεῖ*. He was said to have been one of the Thirty; 'but the text of Xenophon (*Hell.* ii. 3, 2), who is doubtless the sole authority for the statement, has *Θεογένης*' (C).

12. *πῶς τοῦτ'*—*πῶς δοκεῖς*; 'you can't think how,' lit. 'how think you?' is common, e.g. line 24: so *πόσον δοκεῖς*; *Eccl.* 399: *πῶς οὐκ σφόδρα*; *Ran.* 53. Here the phrase is generally taken as the same though the words are separated: *τοῦτο σείσαι* has however been conjectured. *ἔσεισε*—*ἐλύπησε* (schol.); it is a strong expression, 'think what a shock this was to my poor heart.'

13. *ἐπὶ Μόσχῳ*—'after Moschus,' apparently a poor harp-player, as one scholiast says. Another reading is *ἐπὶ μόσχῳ*, 'for (the prize of) a calf,' as another scholiast explains. This interpretation was adopted by Bentley; but we know of no such prize, and if the prize were meant we should expect *ἐπὶ τῷ μόσχῳ*. Moreover this reading misses the pleasant surprise of a poor player being followed by a favourite, which 'so well answers to the disappointment of Theognis for Aeschylus' (Green). C. however points out that the existence of a harper called Moschus is only vouched for by one scholiast who perhaps invented him to explain the passage, and does not believe that *ἐπὶ* with the dative of a person can mean 'after.' He says, 'the meaning to me seems simply this: Dexitheus dressed as a rustic came upon the stage mounted on a young bull or heifer.'

14. *Δεξιθεός*—one scholiast says *ἄριστος κιθαρωδὸς καὶ πυθιονίκης*, but nothing is known about him. *Βοιώτιον*—sc. *μέλος* or *νόμον*: *Soph.* *Fr.* 858, *ὅταν τις ᾄδῃ τὸν Βοιώτιον νόμον*. The 'Boeotian air,' according to the scholiast, was invented by Terpander: it began slowly and gently and increased in vehemence. Some commentators see a jest in the 'calf' and the 'ox-land tune,' but it is hard to catch.

15. *διστράφην*—'got a squint' or 'put my neck out': *Eg.* 175, *εὐδαιμονήσω δ' εἰ διαστραφήσομαι*; 'de oculis aut collo aut alio quovis membro usurpatur διαστρέφεσθαι' (Blaydes). *ἀπέθανον* shows that eager expectation is not meant, but extreme discomfort.

16. *παρέκνυε*—'peeped in': *Pac.* 982, *τῆς αὐτέας παρακύπτουσι*, of women who 'peep out' of the court-yard door: cf. *Vesp.* 178, where Green says 'it is probable that *παρέκνυεν* is used of the sly peeping of Chaeris before entrance; not of any stooping posture afterwards, as the scholiast takes it.' Chaeris is mentioned as a bad flute-player *Pac.* 941 etc.: cf. 866. *ἐπὶ τὸν ὄρθιον*—'to sing the national anthem,' as Neil suggests on *Eg.* 1279. It was ascribed to Terpander, and was an inspiring strain which every one would know.

17. ἐξ ὅτου ἔγω ῥύπτομαι—'since my washing days began.' Hence comes in *κονίας*, lye, or an alkali-powder used as soap, which, says Dicaeopolis, got into his eyes with frowning. Thus each line ends with comic bathos in spite of the speaker's serious indignation.

18. *κυρίας ἐκκλησίας*—usually explained as the ordinary or regular assembly, the extraordinary being called *σύγκλητος* (Dem. *de Cor.* 238, 37). C. holds that the *κυρία*, whether special or not, dealt with state affairs and imperial policy; the other regular (*ἐννομοί*) meetings with municipal matters. The scholiast on this passage says that there were three meetings every month each called *κυρία*: while Aristotle (*Rep. Ath.* ch. 43, 3) speaks of four regular meetings in each prytany, of which only the first was the *κυρία*. No doubt alterations were made from time to time: see Dict. Ant. *ecclesia*.

21. ἐν ἀγορᾷ λαλοῦσι—*Nuð.* 1003, *στωμίλλων κατὰ τὴν ἀγοράν*. So early had the Athenians gained a name for chattering and questioning: cf. Dem. *Phil.* i. 43 § 10: *Act. Apost.* xvii. 21. ἀγορά is often used without the article like other words which become as it were proper names.

22. τὸ σχοινίον κ.τ.λ.—two officials swept the ἀγορά with a rope dipped in vermilion dye (*μύλτος*), and absentees thus marked were fined: cf. *Eccl.* 378,

καὶ δῆτα πολλὴν ἢ μύλτος, ὦ Ζεῦ φίλτατε,  
γέλων παρέσχευ ἦν προσέρραινον κυκλῶ.

Wares too, the scholiast tells us, which might attract loiterers were removed, and streets blocked which did not lead to the assembly.

23. ἀωρίαν—used adverbially, like τὴν ὥραν 'in good time' quoted from Lucian. So we have *καιρὸν δ' ἐφήκεις*, Soph. *Aj.* 34, and the adverbial use of ἀκμήν. εἶτα δ'—after a participle like ἤκοντες, εἶτα with a verb is common, but εἶτα δέ is quite unusual. If the reading be right it must be supported by passages with *kāta* e.g. *Eq.* 391, where Neil says 'κᾶτα is a stronger form of εἶτα *indignantis*.' Meineke adopts Dobree's suggestion *διωσσιονται*: see however 42, and *Plut.* 330.

25. περὶ πρώτου ξύλου—the seats in the Pnyx were cut out of the rock, but there were doubtless wooden benches as well: cf. 42 and *Vesp.* 90, ἦν μὴ πὶ τοῦ πρώτου καθίζηται ξύλου.

26. καταρρέοντες—Paley suggests 'streaming down the slope of the hill.' εἰρήνη δ'—reading the line aloud we see that all its force and emphasis fall on 'Peace,' the word which gives the key-note of the whole passage.

27. **προτιμῶσ'**—'care': *Ran.* 655, ἐπεὶ προτιμᾶς γ' οὐδέν; *Plut.* 883, οὐδὲν προτιμῶ σου.

29. **νοστών**—returning on each occasion, coming regularly.

30. **σκορδινῶμαι**—'stretch and gape': sometimes denoting more actual uneasiness, as *Ran.* 92, τί σκορδινᾷ καὶ δυσφορεῖς; so *Vesp.* 642.

31. **γράφω**—scratch and scribble on the ground with my stick. Mitchell indeed takes γράφω to mean that Dicaeopolis begins to draw up a bill or speech; but the idea is rather fidgeting with impatience. **παρατίλλομαι**—pull hairs out of my nostrils. **λογίζομαι**—perhaps 'count up my debts or losses.'

32. **ἀποβλέπων**—'with longing looks.' See Thucydides ii. 14—17 for the miseries of the country people who during the war were cooped up within the city walls.

33. **στυγῶν μέν**—a tragic line, according to commentators, as is shown by the non-Attic verb στυγῶ, but of unknown origin. **τὸν ἐμὸν δῆμον**—Acharnae may be meant, as it produced charcoal; but see 406.

34. **πρίω**—Attic for **πρίασο** (870). **ἐπριάμην** is used as the aorist of **ώρομαι**.

35. **ῥῖδει** (= ῥῖδεα), **ῥῖδεσθα**, **ῥῖδει(ν)** (= ῥῖδεε) are the Attic forms of the singular.

36. **χῶ πρίων**—a sort of comic participle from the preceding **πρίω**. There is of course a pun on **πρίων(ι)** a saw or sawyer (partcp.); 'that cursed by-word Buy' or 'that grating old saw Buy' (Green).

37. **ἀτεχνῶς**—'simply, absolutely,' with **παρεσκευασμένος**. Dicaeopolis means to stop proceedings in spite of any pains or penalties which he may incur.

38. **βοᾶν κ.τ.λ.**—here Mitchell has a long illustrative note on the methods of obstruction in the assembly and the baneful effects of popular clamour and abuse.

**λοιδορεῖν**—with accusative 'to rail at,' or sometimes merely 're-buke.' **λοιδορεῖσθαι** with dative frequently but not always implies mutual railing and squabbling. **τοὺς ῥήτορας**—the regular speakers, *oi λέγοντες* (*Pac.* 635: *Dem. Meid.* 575 § 189): no official position however is necessarily implied, but merely general prominence in the assembly.

39. **περί**—note the hiatus before a vowel which would not be admissible in tragedy.

40. **ἀλλὰ...γάρ**—each word has its own force, γάρ explaining the break-off after ἀλλὰ: so 175: *Soph. Ant.* 155, ἀλλ' ὅδε γὰρ δὴ βασίλειος *χῶρας*. **μεσημβρινό**—when it is now mid-day: *Vesp.* 774, κῶν ἐγρηθ



μεσημβρινός, 'if you don't get up till noon.' οὔτοι!—pointing to them; so often in this play.

41. τοῦτ' ἐκεῖν'—'just what I said': so *Lys.* 240: *Ran.* 318, τοῦτ' ἔστ' ἐκεῖν', etc.

42. προεδρίαν—cf. 25: Hdt. iv. 88, γραψάμενος Δαρείων ἐν προεδρίῃ κατήμενον: more commonly in a more abstract sense, right of precedence, as *Eq.* 575.

43. πάριτ' ἐς τὸ πρόσθεν—the Prytanes having arrived and taken their places, the whole crowd streams in. The herald now calls on the people to come forward that they may be ἐντὸς τοῦ καθάρματος 'within the purified limits'; for the assembly was opened with a ceremonial lustration by the sacrifice of a young pig, whose blood was sprinkled round. The victim itself was called κάθαρμα or καθάρσιον according to the scholiast; the official who carried it round was called περιστίαρχος. In the burlesque 'Parliament of ladies' the same order of procedure is observed, only as the assembly is held at home the cat (or rather ferret) is sacrificed, and not a pig: see *Ecc.* 128,

ὁ περιστίαρχος, περιφέρειν χρὴ τὴν γαλῆν.

πάριτ' ἐς τὸ πρόσθεν... τίς ἀγορεύειν βούλεται;

45. ἤδη τις εἶπε;—Amphitheus comes in late, just in time for the herald's question. τίς ἀγορεύειν βούλεται;—the regular form: cf. the striking passage where Demosthenes recalls the stupefaction caused by Philip's seizing Elatea, when ἡρώτα μὲν ὁ κῆρυξ τίς ἀγορεύειν βούλεται; παρήει δ' οὐδεὶς (*de Cor.* 285 § 170). The whole scene is illustrated by Aeschines in *Timarch.* 4 § 19, ἐπειδὴν τὸ καθάρσιον περιενέχθη καὶ ὁ κῆρυξ τὰς πατρίους εὐχὰς εὐξεται, προχειροτονεῖν κελεύει τοὺς προέδρους περὶ ἱερῶν τῶν πατρίων καὶ κηρύκων καὶ πρέσβων καὶ ὁσίων, καὶ μετὰ ταῦτα ἐπερωτᾷ ὁ κῆρυξ, τίς ἀγορεύειν βούλεται;

46. τίς ὢν;—being a stranger he is asked to show his right to speak. οὐκ ἄνθρωπος;—as if ἀμφίθεος meant a 'god on both sides.' The family tree of this 'half-bred divinity' is generally taken as ridiculing the genealogical prologues of Euripides. C. however supposes that the speech 'is designed to show that as he was a descendant of gods and demigods his business came under the head of τὰ πάτρια ἱερά and therefore should take precedence of all other.' The names are partly legendary; at any rate Triptolemus of Eleusis, son of Celeus, was well known as the host of Demeter.

52. σπονδὰς ποιῆσαι—here and in 58 and 131 the manuscripts and older editions have the middle voice, while later editors adopt the active. σπονδὰς ποιῆσθαι, 'to conclude a truce,' is used of the

contracting power, while *σπονδὰς ποιεῖν* is to negotiate or effect a truce; as *μάχην ποιεῖν* is to bring about or order a battle, while *μάχην ποιεῖσθαι* is to fight. In this line Mr Green retains *ποιεῖσθαι*, because 'Amphitheus, as of Attic origin, speaks as being himself one of those for whom he is to make the truce.' But surely the active gives the better sense, making Amphitheus introduce himself as 'sole authorised agent for negotiating truces.'

53. *ἐφόδῃ*—for the journey to Sparta, as we see from 130.

54. *οἱ τοξόται*—called also *Σκόθαι*, the police or city guard. Part of their duties was to attend on the magistrates and keep order in the assembly. The Prytanes now call them to remove the seditious peace-monger. There is however no need to make one of these a speaking character, as the order is given by the herald. Note the nominative with the article in an imperative sentence when a person is summoned: so *Ran.* 521, *ὁ παῖς ἀκολουθεῖ*, and often; cf. 155, 824 and 864.

55. *περιόψεσθέ με*;—‘will you let me?’ sc. be so treated. *ταῦτα πάσχοντα* should have followed, as in 167.

57. *ὅστις*—‘a man who.’ *ὅστις* relative of a class, not simply = *ὅς*: cf. 290, 304 etc.

58. *κρεμάσαι τὰς ἀσπίδας*—cf. 279.

59. *σίγα*—most manuscripts have *σίγα* (238), but *σίγα* is the ordinary phrase, as in 64 and 123: *Vesp.* 906, *σίγα, κἀθιζε*. ‘γὼ μὲν οὐ’—‘not I,’ the regular form of denial or refusal: *Eq.* 14: *Nub.* 732, etc. So with *μὴ σὺ γε*, ‘don’t,’ the negative is the important word, not the pronoun.

60. *ἢν μὴ...πρυτανεύσητε*—‘if you won’t prytanise for me about peace,’ i.e. put it to the house officially. *πρυτανεύω* sometimes takes the accusative, e.g. *Dem. de Rhod. lib.* 191 § 2, *ὁ πρυτανεύσας ταῦτα*: *Isocr. Pan.* 121, *τὴν εἰρήνην ἐπρυτάνευσε*. Here the word seems used something like *ἐσκηρύνεται* (135).

61. The herald now introduces the ambassadors from the Persian court. Here Mitchell has an extremely interesting note on the Athenian embassies, and the conduct of diplomacy. In a later note he quotes from the *Quarterly Review*: ‘The pretensions and airs of the envoys returned from two courts of a different description are not accidental, but permanent traits. If we substitute the court of the czar Peter and that of Louis XIV. for Thrace and Persia we shall see that the envoy returned from the one would be disposed to boast of his familiarity with the barbarous autocrat, the rude conviviality in which they had lived together, and the sincerity and heartiness of his friend’s politics;



while the other, in an affected tone of complaint, would detail the intolerable excess of luxury and magnificence and accommodation which had been obtruded upon him at Versailles and the *Voyage de Marly*.'

**παρὰ βασιλέως**—*βασιλεύς* without the article, sometimes with the addition of ὁ μέγας, denotes the king of Persia: 647: Thuc. ii. 62, 2, οὔτε βασιλεὺς οὔτε ἄλλο οὐδὲν ἔθνος, 'neither the Persians nor any other nation.'

62. **ποίου βασιλέως**;—'the king indeed!' an indignant question to which no answer is expected: cf. 109, 157 etc.: so *πόθεν*;= 'not a whit.'

63. **ταῶσι**—possibly presents which they brought back: or it may mean their peacock robes and ornaments, or peacock airs.

64. **ὠκβάτανα**—'by all that's strange and foreign, what a dress!' as Mitchell suggests. Ecbatana is the distant home of foreign luxury: cf. *Vesp.* 1143, ἐν Ἑκβατάνοισι ταῦθ' ὑφαίνεται. For the genitive of exclamation cf. 87, 575: *Vesp.* 161, Ἄπολλον ἀποτρόπαιε, τοῦ μαντεύματος.

66. **μισθὸν φέροντας**—cf. 90, 137 etc.: and for τῆς ἡμέρας Thuc. iii. 17, 3, δραχμὴν ἐλάμβανε τῆς ἡμέρας. Demosthenes (*Fals. leg.* 390, § 158) speaks of 1000 drachmae as ἐφόδιον for ten envoys for three months, which is a little over a drachma apiece per day.

67. **ἐπ' Εὐθυμένους ἄρχοντας**—eleven years ago, according to the scholiast, so Dicaeopolis might well lament over the drachmae.

68. **ἐτρυχόμεσθα**—Thuc. i. 126, 8, τρυχόμενοι τῇ προσεδρεῖα, 'becoming weary.' The 'hardships' which the ambassadors now deplore are luxurious travel and sumptuous entertainment. From Ephesus they passed at leisure along the valley of the Cayster with every comfort and convenience.

69. **ὁδοιπλανοῦντες**—'loitering on the road'; 'lepide pro ὁδοιποροῦντες positum. indicatur enim socordia legatorum et avaritia, qui tempus in via terunt, quo maiorem mercedem capiant' (Blaydes). **ἐσκηνημένοι**—in tents, or in covered **ἀρμάμαξαι** such as women used (Xen. *Anab.* i. 2, 16): Hdt. vii. 41, μετεκβαίνεσκε δὲ (Ξέρξης) ὅκως μὴ λόγος αἰρεοὶ ἐκ τοῦ ἄρματος ἐς ἀρμάμαξαν.

71. **σφόδρα γάρ**—'why yes, no doubt': 'ironiae inservit γάρ,' says Blaydes; who cites among other passages Soph. *El.* 392:

X. βίου δὲ τοῦ παρόντος οὐ μείλιαν ἔχεις;

H. καλὸς γὰρ οὐμὸς βίος ὥστε θανμάσαι.

Some editors make the sentence interrogative.

72. **παρὰ τὴν ἐπαλξιν**—along the line of battlements (collective):

Thuc. ii. 13, 6, τῶν παρ' ἐπαλξιν: vii. 28, 2, πρὸς τῇ ἐπαλξει. Garrison duty certainly seems implied; but C. takes it to mean that Dicaeopolis, 'like other fugitives from the country, had to find a bed where he could'; cf. Thuc. ii. 17, 3, κατεσκευάσαντο δὲ καὶ ἐν τοῖς πύργοις τῶν τειχῶν πολλοὶ καὶ ὡς ἑκαστός που ἐδύνατο. **φορύτῳ**—'litter, rubbish': cf. 927.

74. **ὑαλίνων**—crystal or perhaps glass; see Dict. Ant. *vitrum*.

75. **ἄκρατον**—another 'hardship.' They were constrained (πρὸς βίαν) to indulgence beyond the custom of the Greeks, who mixed their wine with water. **ὦ Κραναὰ πόλις**—he invokes the memory of the old simple days of Athens. The word means rocky and rugged, and Cranaos was a mythical king.

85. **παρετίθει**—*Eg.* 52, βούλει παραβῶ σοι δόρπον; ib. 57: cf. προτίθημι -εμαι. **ἔλους...βοῦς**—see Hdt. i. 133, 'the wealthy Persians on their birthdays have an ox served up, or a horse or a camel or an ass, baked whole in ovens.' But an Athenian would expect **κριβανίτας** to mean simply loaves, as in 1123.

88. **τριπλάσιον Κλεωνόμου**—see *Vesp.* 19 note: Cleonymus the *βέλσασπις* (*Nub.* 352), was a big man, μέγας ἀσπιδαποβλής (*Vesp.* 592), and a frequent butt of Aristophanes as a coward, a glutton and a humbug.

89. **φέναξ**—there is perhaps a suggestion of the phoenix. At any rate 'a gull' may be the rendering here with an eye to the coming pun.

90. **ταῦτ' ἄρ'**—'that then is how you came to be gulling us' (Green); because he had been feasting on the gull. For ταῦτα=διὰ ταῦτα cf. *Nub.* 319, 353 etc.

91. **ἄγοντες ἤκομεν**—we should say 'we have brought with us.' Forms of expression like this, which are very common, illustrate the principle that when a verb and participle come together, the participle is usually the important word. Thus in Thuc. i. 20, 3, τὸ πλῆθος "Ἰππαρχὸν οἴονται τύραννον ὄντα ἀποθανεῖν means 'most people think that Hipparchus, who was slain, was tyrant': cf. ib. βουλόμενοι δρᾶσαντές τι καὶ κινδυνεύσαι, 'to do something if they *must* risk their lives.'

92. **τὸν βασιλέως ὀφθαλμόν**—the regular title of the chief intelligence official: cf. Hdt. i. 114, where boys in sport choose one of their number to be 'king's eye': Xen. *Cyr.* viii. 2, 10, τοὺς βασιλέως καλούμενους ὀφθαλμούς καὶ τὰ βασιλέως ὦτα: ib. 6, 16.

93. **τόν τε σὲν τοῦ πρέσβως**—τε is a manifest improvement in sense, besides avoiding the repeated γε. πρέσβυς sing. meaning an ambassador occurs Aesch. *Suppl.* 708, but is quite exceptional.

94. The King's Eye comes in with a pantomime mask adorned with a huge painted eye. This suggests to Dicaeopolis the idea of a ship's rowing porthole through which the oar worked. Or, as Dr Warre says, 'on either side of the bows was a hawse hole which figured as the eye (*ὀφθαλμός*) of the vessel' (Dict. Ant. *navis*), and this may be meant.

95. *πρὸς τῶν θεῶν*—'tell me, in heaven's name,' must here be connected with a question, for the phrase is not an affirmation. *ναύφρακτον βλέπεις* is therefore either interrogative or parenthetical. *ναύφρακτος* is an adjective meaning 'ship-fenced'; and the sense is 'to look like a man of war' or 'a line of battle.' For *βλέπω* thus used cf. 254, 566, etc. If interrogative we get 'does your look mean fighting, or are you simply making for harbour?' Otherwise 'with your battle-ship look, are you etc.'

96. *ἦ*—Ribbeck and Blaydes write *ἦ* for *ἦ*, assuming that there is only one question. Pseudartabas enters slowly, solemnly staring round, like a ship making cautiously for port; hence the question 'are you rounding a headland and looking out for a dock?'

97. *ἄσκωμ' ἔχεις*—*ἄσκωμα* was a leather bag through which the oar-handle worked to prevent the water washing in. We must suppose the Eye's mask encircled with a great black beard 'round his eye below.'

100. *ἱαρταμάν κ.τ.λ.*—this line, which appears in the manuscripts with all sorts of variations, is either mock-Persian and nonsense, or a real Persian sentence which Aristophanes procured and which has perished in the hands of copyists. In Ribbeck's interesting note we have a Persian expert's restoration, bringing out a promise from the King to send supplies of gold to Athens. This seems however directly contradicted by 104 and 113. Many editors adopt Brunck's reading *ἐξάρξ' ἀναπισσόναι σάτρα*, as if the line were bad Greek and equivalent to *ἀρτίως ἐξήρξ'* (*ἐξήρξατ'*) *ἀναπισσοῦν σαθρά*, 'he lately began to recaulk rotten seams,' i.e. to restore the navy or reorganise the state. But, besides the fact that such a 'message' would be utterly out of place (unless indeed the refitted ships were to help the Athenians), these words would have been more or less understood, whereas in 102 the ambassador professes to translate what was unintelligible. The case seems thus: Pseudartabas delivers his king's message in Persian or *quasi-Persian*; the ambassador interprets that the King intends to *send gold*, and bids Pseudartabas speak again and emphasise the gold. He speaks again, this time in barbarous Greek, but plain enough to show that his master's purpose is quite different.



101. **ξυνήκαθ'**—*ἐννέθ'* (Cobet), as the 1st aorist is tragic, and the present tense is required here: cf. *ὄρᾱς*; *ἀκούεις*; etc.

103. **μείζον**—'louder': *Vesp.* 963, *λέξον μέγα*, 'speak up': *Act. Ap.* xxvi. 24, *ὁ Φῆστος μεγάλη τῇ φωνῇ φησίν*, *Ματθ. Παύλε*.

104. **οὐ λήψι**—this is plain enough though barbarous: cf. *Thesm.* 1001, etc. where the Scythian archer says *οἰμῶξε, κλαῦσι* etc. For **Ἰαοναῦ** cf. *βασιλιναῦ*, *Av.* 1678: otherwise *Ἰάον*, *αῦ* (or *οῦ*) is tempting. Dobree says 'Ionum nomen contumeliose dictum,' as the name was disliked (*Hdt.* i. 143).

106. **ὃ τι**;—sc. 'do you ask what?' cf. 959. **χαυνοπράκτους** has the idea of gaping fools, like *χαυνοπολίτας* (635).

108. **ἀράνας**—said to be a Persian measure equal to 45 medimni: *χαυν*-might suggest the middle syllable.

111. **πρὸς τουτονί**—before the ambassador (or the eunuch), confronting those whom he supposes to be accomplices in a fraud (C); or according to the scholiast 'to me, here': cf. *Plut.* 868, *ἐμὲ τουτονί*. Others take it 'before this stick, or whip'; or adopt Reiske's *πρὸς τουτοῦ*, 'I adjure you by this cudgel.'

112. **βάμμα Σαρδιανικόν**—i.e. scarlet or purple, 'black and blue.' For the cognate construction cf. *Pac.* 1174, *βέβαπται βάμμα Κυζικηνικόν*. The Eye shakes his head at the first question, and nods impressively at the second.

115. **Ἑλληνικόν γ'**—'in right good Greek.' Dicaeopolis now drops in some degree his stern and threatening manner and goes on with some comic business and personal attacks.

116. **κοῦκ ἔσθ' ὅπως οὐκ**—so *Nub.* 1307: *Vesp.* 260 etc.

118. **Κλεισθένης**—Cleisthenes is repeatedly attacked for his effeminacy, e.g. *Nub.* 355: he and Straton are derided as beardless *Eg.* 1374. Here he is in ridicule called the son of Silyrtius, who was a great athletic trainer.

119. **ὦ θερμόβουλον**—the scholiast cites from Euripides *ὦ θερμόβουλον σπλάγχχνον*, 'O fiery heart.'

121. **ἐσκενασμένος**—'got up,' like *σκενάσας*, 739: *Thesm.* 591, *ὥσπερ γυναῖκ' ἐσκεύασαν*.

125. **ἐς τὸ πρυτανεῖον**—as ambassadors were generally invited: *Dem. Fals. leg.* 350 § 31, *ἡ βουλὴ οὐτ' ἐπήνεσε τοῦτους οὐτ' ἐς τὸ πρυτανεῖον ἤξιωσε καλέσαι· καίτοι τοῦτ' ἀφ' οὗ γέγονεν ἡ πόλις, οὐδεὶς πώποτε φήσει παθεῖν οὐδένας πρέσβεις*: cf. *Ran.* 764, *οἴτησιν ἐν πρυτανεῖῳ λαμβάνειν*.

**ἀγχὼν**—*Aeschin. Fals. leg.* 33 § 18, *ἀρχὼν τοῦτ' ἀρ' ἦν καὶ λύπη τοῦτω*: *Vesp.* 686, *ὁ μάλιστά μ' ἀπάρχει*.

127. τοὺς δέ—answering to ἐγὼ and following ξενίζειν. There is a little harshness of construction, as the subject of ξενίζειν (τὴν βουλὴν) has to be supplied. ἴσχει—‘stops, checks,’ with inf. like κωλύω. As Mr Green says we should expect δὲ ἐτοίμη θύρα or the like, but the expression may be proverbial (schol.). As the envoys pass from the stage Dicaeopolis determines on immediate action.

130. ταυτασὶ δραχμάς—‘take eight drachmae, here.’ Note the omission of the article when things actually present are pointed out; cf. 187, 960 etc. Amphitheus we have seen had no travel-money; so he is provided at the ambassador’s rate for a four days’ journey to Sparta and back.

131. πόλῃσιν—see note on 52. Here Mr Green simply alters the accent, and reads ποιῆσαι as active infinitive in imperative sense. πρὸς Λακεδαιμονίους—note such instances of a dative construction and πρὸς as Thuc. i. 17, 3, πρὸς περιόλους τοὺς αὐτῶν ἐκάστοις, ‘between each several state and its neighbours’ (Shilleto); and see my note on Thuc. iv. 80, 2, a passage which seems generally misunderstood.

132. πλάτιδι—‘wife’; connected with πελάζω, ἐπλάθην etc.

133. πρεσβεύεσθε—‘go on with your embassies’: middle voice, of the state which sent them.

134. Θέωρος—see *Nub.* 400: *Vesp.* 42: ‘ut periurus, rapax, moechus, adulator saepius carpitur’ (Richter). Sitalces king of the Odrysian Thracians became the ally of Athens in 431, his son Sadocus being made a citizen (Thuc. ii. 29, 5). Possibly, as Dr Merry suggests, Θέωρος is not a proper name, but means the ‘high commissioner,’ who was now returned from Thrace after performing the sacred rites that admitted Sadocus to Athenian citizenship. In 429, Sitalces invaded Macedonia in the interests of Athens with a force which at one time amounted to 150,000 men (*ib.* 98, 5).

135. ἕτερος...ἐσκηρύττεται—‘here’s another humbug being heralded in’; see note on 60.

138. κατένυψε...ἐπηξε—*Nub.* 965, καὶ κριμνώδη κατανίφοι: so *ὑει, βροντᾷ* etc. sc. ὁ θεός. ὄλην—note the order; cf. 160.

140. Θέογινι—see note on 11. Here is indeed a tribute to the poet’s chilling influence, if his play at Athens froze even the rivers in Thrace. In some editions Theorus says this.

143. ἀληθῶς—Eur. *Supp.* 867, φίλος δ’ ἀληθῆς ἦν φίλοις. ἐραστῆς—*Eg.* 732, φίλωσε, ὦ δῆμ’, ἐραστῆς τ’ εἰμὶ σός.

144. ἐν τοῖσι τοίχοις—cf. *Vesp.* 97, ἦν τῷ γεγραμμένον...δῆμον καλόν, where see Rogers’ note.



145. ἐπεποιήμεθα—in middle sense of the citizens who adopted him (*Eq.* 63, τέχνην πεποιήται). We have the active *Thuc.* ii. 29, 5, δ Νυμφόδορος ἐποίησε Σάδοκον Ἀθηναῖον, Nymphodorus being a third party: cf. ii. 67, 2, Σάδοκον τὸν γεγεννημένον Ἀθηναῖον.

146. ἐξ Ἀπατουρίων—on the third day of this feast Sadocus would be enrolled in his φρατρία as a newly-created citizen. This was an exceptional privilege in the case of a foreigner; see *Dict. Ant.* Aristophanes suggests that, like a greedy boy, he thought more of the sausages than the ceremony.

147. πάτρα—a tragic word not found in Attic prose. Dr Rutherford says, 'there is a ludicrous point in the boy who has just been initiated at the great Ionic festival of the Ἀπατούρια, and gorged with the sausages that symbolised Athenian citizenship, addressing his father in Ionic heroics and calling upon him βοηθεῖν τῇ πάτρῃ' (*New Phrynichus* p. 19).

150. τὸ χρῆμα—*Nub.* 2, τὸ χρῆμα τῶν νυκτῶν: *Ran.* 1278: of something striking or strange, quantity, mass etc. Here 'postulari videtur articulus ante παρανόπων' (*Blaydes*): so *Lys.* 83.

152. πλὴν τῶν παρανόπων—except that they will come down on us like locusts.

154. τοῦτο μὲν γ'—'well, anyhow': see Neil, *Eq.* Ap. i. p. 192: so *Nub.* 1172. Is the meaning 'well, now we have a plain statement,' or 'well, now that's plain enough' i.e. that they will ravage us like locusts?

155. οἱ Θράκες ἔτε—see note on 54 and 242.

156. Ὀδομάντων—*Thuc.* ii. 101, 3, speaks of the Odomanti as αὐτόνομοι (B.C. 429): in v. 6, 2, we have Polles king of the Odomanti applied to by Cleon to furnish mercenaries. This was after the death of Sitalces in 424 (iv. 101, 5).

157. τουτὶ τί ἦν;—'what can this be?': so 767: *Ran.* 39. This exclamation of astonishment comes under the use of the imperfect for 'present recognition of an existing fact' (*Goodwin*, 39).

159. δύο δραχμαί—very high pay, equal to an ambassador's. At Potidaea each hoplite had two drachmae for himself and his servant, *Thuc.* iii. 17, 3. The sailors of the Sicilian fleet had a drachma each (vi. 31, 3) but three obols appears to have been the regular pay (viii. 45, 2).

160. καταπελτάσσονται—Sitalces was to send cavalry and πελτασταί (*Thuc.* ii. 29, 1), and Thracian peltasts perpetually occur.

162. ὁ θρανίτης λεώς—the θρανῖται were the able seamen who

worked the longest oars. They had extra bounties in the Sicilian expedition (Thuc. vi. 31, 3), and were indeed the most important part of the crew. They would be also most exposed to the enemy's missiles.

163. οἱμοὶ τάλας—the Odomanti rushing on the stage have seized Dicaeopolis' basket with his supply of garlic. In burlesque phrase he calls himself 'devastated' or 'pillaged,' πορβούμενος taking the accusative of deprivation: cf. Dem. *Timocr.* 756 § 182, τὴν θεὸν τοὺς στεφάνους σεσυλήκασιν.

165. ὦ μοχθηρὲ σύ—'wretched man,' in pitying expostulation: cf. *Ran.* 1175.

166. οὐ μὴ πρόσσει—'don't go near': *Ran.* 607, οὐ μὴ πρόσσιτον; see Goodwin § 297 and Ap. ii. ἐσκοροδισμένοις—like fighting cocks: cf. *Eg.* 494: ἐσκορόδισας ib. 946.

169. ποιεῖν ἐκκλησίαν—the active is the usual form: see Neil on *Eg.* 746, where he says that a special (σύνκλητος) meeting is generally implied. Here it seems a case of continuing or resuming the sitting.

171. διοσημία 'στί—'an assembly was broken up by a so-called διοσημία or sign from heaven, such as thunder, lightning, rain-storm, eclipse of the sun, or earthquake. Of course it was only in comedy that public business could be interrupted at the caprice of any individual who chose to say that he had felt a drop of rain; in Greece, as at Rome, these signs had their authorised interpreters, who at Athens were the *exegetae*' (Dict. Ant. *ecclesia*).

172. ἀπέναι—'the Thracians to withdraw'; see note on 247. εἰς ἔτην—'on the day after next'; εἰς like *ad* of date, our 'by' or 'against.'

173. λύνουσι—λύω is used of the ἐκκλησία, ἀφίημι of the βουλή and the δικαστήρια: cf. *Vesp.* 595, note.

'At this point exeunt Prytanes, Thracians, people etc. Dicaeopolis does not leave the stage, but the scene behind him changes to an open space in the country with a house on each side, one for Dicaeopolis (202) the other for Euripides (368). The house which serves first as the dwelling of Euripides may do duty for that of Lamachus afterwards' (C).

Dicaeopolis on his road home is musing regretfully on the loss of his luncheon when he is interrupted by the return of Amphitheus.

174. **μυττωτόν**—of which garlic was a prime ingredient. **ὄσον** may be either exclamatory or relative (= *ὅτι τοσούτον*).

175. **ἀλλ'...γάρ**—cf. 40.

176. **μήπω**—sc. *χαίρειν λέγε*: cf. 296: *Ran.* 1281, *μή πρὶν γ' ἂν ἀκούῃς*. The old reading was *μήπω γε πρὶν ἂν*, and *γε* is generally used in such elliptic phrases, e.g. *μή σύ γε, μή μοι*. Hence *μήπω γε, πρὶν γ' ἂν* (Bergk), and other suggestions. **στῶ τρέχων**—‘stop running’: *Dem. Phil.* iv. 134 § 10, *οὐ στήσεται ἀδικῶν*. The phrase is strange, though somewhat analogous to *παύομαι λέγων* and the like (*Goodwin* § 879).

177. **φεύγοντ' ἐκφυγεῖν**—*Nub.* 167, *φεύγων ἂν ἀποφύγοι*: *Vesp.* 579, *φεύγων, οὐκ ἀποφεύγει*. Blaydes gives several instances of such combinations, which were plainly not unpleasing to the Greek ear.

179. **ᾠσφροντο**—‘the samples of libation or truce were (we may suppose) brought in leathern bottles, and the perfumes escaped’ (*Green*). Throughout this passage the ideas of drink-offering and treaty are combined.

180. **Ἀχαρνικοί**—‘true Acharnians’: see *Thuc.* ii. 20, 4; 21, 3 for the warlike spirit and importance of the Acharnians, who raised 3000 hoplites for the war. **στιπτοί**—from root of *στέλω*, ‘close-grained’: no doubt, like the words which follow, suggested by the Acharnians being great charcoal-burners. For *πρίνινοι* cf. *Vesp.* 877, *πρίνινον ἦθος*: *ib.* 383, *τὸν πρινώδη θυμὸν καλέσαντες*.

181. **Μαραθνομάχαι**—the typical burgess-warriors, like our ‘Waterloo-men, Peninsula-men’ (*Blaydes*): so *Nub.* 986.

183. **τῶν ἀμπέλων**—cf. 512; 986. The Peloponnesians had invaded and ravaged Attica every year since the outbreak of the war, with the exception of 429 and 426. Acharnae was one of the places which suffered most, *Thuc.* ii. 19.

184. **τῶν λίθων**—for the partitive genitive cf. 805, 870 etc.

186. **οἱ δ' οὖν βοῶντων**—‘well let them shout’: *Nub.* 39, *σὺ δ' οὖν κάθευθε*: *Soph. Aj.* 961, *οἱ δ' οὖν γελώντων*.

187. **ἐγωγέ φημι**—either word means yes, so perhaps we should read *ἐγωγε, φημί*, ‘fero, inquam’ as *Brunck* translates.



189. αἰβοῖ—expressive of disgust, especially at a bad smell. ἀρέσκουσιν μ'—the accusative with ἀρέσκω is generally accepted, but Van Leeuwen on *Vesp.* 776 has a theory that it is the dative μοι or σοι that is elided. *Ran.* 103, σὲ δὲ ταύτ' ἀρέσκει; he thinks may be corrupt, and elsewhere when there is no elision we have the dative. The accusative is however certain in Plato, e.g. *Rep.* 557 B, ἥτις ἕκαστον ἀρέσκει, and another instance *ib.* D.

190. πέντης—the five-year wine is too new and still 'smells of resin,' with which the porous κέραμοι were coated. So the five years' truce is all too short, and 'smells of pitch and getting triremes ready.'

191. ἀλλά—so 1033: cf. ἀλλὰ νῦν, etc.

193. ὥσπερ διατριβῆς—ἀντὶ τοῦ ἀπωλεῖας καὶ συντριβῆς (schol.), i.e. 'wearing out of the allies,' or (some say) 'delay on the part of the allies.' Herwerden suggests διατριβῆς καὶ ξυλλόγων. As Mr Green says 'a ten years' truce would but mean embassies and levying of troops from unwilling and dilatory allies, and then renewal of war.' There seems something wrong and awkward about the clause with ὥσπερ.

195. ὦ Διονύσια—smacking his lips, and invoking the name of the rustic festival from which he had been so long debarred.

197. καὶ μὴ ἐπιτηρεῖν—'not having to look out, provide': the infinitive stands loosely in combination with the preceding nouns: cf. *Thuc.* iv. 66, 2, νομίζοντες ἐλάσσω σφίσι τὸν κίνδυνον ἢ τοὺς ἐκπέσοντας ὑπὸ σφῶν κατελθεῖν: *id.* v. 53, 2: vi. 60, 3. Some editors however transpose this verse and the next, making ἐπιτηρεῖν depend on λέγουσι. ἐπιτηρεῖν usually means to watch for something likely to come, as in 922. Merry and Paley therefore explain 'not to be always looking out for (the order), Rations for three days.' σιτὶ' ἡμερῶν τριῶν—like soldiers ordered on service: *Pac.* 312, ἔχοντας ἤκειν σιτὶ' ἡμερῶν τριῶν: so *Vesp.* 243, ἡμερῶν ὀργῆν τριῶν, of dicasts summoned to court.

198. ἐν τῷ στόματι—the mouth of the taster, or the mouth of the bottle, or, as the scholiast says, ὡς γυναικας εἰδωλοποιεῖ τὰς σπονδάς. βαῖν' ὅποι θέλεις—the countrymen had suffered terribly from being cooped up within the city walls, and the war had stopped intercourse between state and state. In the 50 years' peace of 421 the first provision is for free access for all Greeks to the national shrines and festivals (*Thuc.* v. 18, 1).

199. σπένδομαι—'with these I pour libations (making truce), and will drink them to the last drop' (Merry).

200. χαλεπὴν κελύειν πολλὰ—*Eur. Hip.* 113, τὴν σὴν δὲ Κύπρην πόλλ' ἐγὼ χαλεπὴν λέγω.

203. ἐγὼ δὲ...γε—'and I for my part': δὲ...γε 'common in retort, when the second speaker, accepting the statement of the first, wishes to cap it or to bring in a consideration on the other side' (Neil, *Eg. Ap. i.*): cf. *Eg.* 356, ἐγὼ δὲ γ' ἤνυστρον βοός: and Shilleto on *Dem. Fals. leg.* 369, § 102.

As the scene concludes Dicaeopolis enters his house, and Amphitheus leaves the stage by the left.

*Parodos of the Chorus, lines 204—316*

204. The chorus enters from the right. It consists of twenty-four old charcoal-burners, vigorous indeed but without the nimbleness of their early days. Still they are eager in pursuit, and the trochaic measure corresponds to their excitement. πᾶς ἔπου—the leader (*κορυφαῖος*) addresses his band: *Ran.* 372, χῶρει νῦν πᾶς. The double construction with *πυνθάνου* is noticeable: the genitive of the person questioned is of course common, and in *Thesm.* 619, we have τὸν ἐμὸν ἄνδρα *πυνθάνει*; 'do you ask about my husband?'

205. τῇ πόλει γὰρ ἄξιον—cf. 8.

210. ἐκπέφενυ—'the old men stop, finding that Amphitheus has escaped, and bewail the feebleness of age, so different from their activity in youth' (Paley).

211. ἐπ' ἐμῆς νεότητος—*Vesp.* 1199, ἐπὶ νεότητος: *Eg.* 524, ἐπὶ γήρως, οὐ γὰρ ἐφ' ἡβης. With this passage compare the verses in the *Wasps* (230—239), where the old men who form the chorus recall their days of youthful prowess.

214. ἠκολούθουν—'kept up with.' Phayllus of Crotona, like Ladas in after days, was a proverbial runner: cf. *Vesp.* 1206, τὸν δρομέα Φάυλλον εἶλον διώκων. Crotona sent one ship to Salamis, τῆς ἦρχε ἀνὴρ τρις πυθιονίκης Φάυλλος, *Hdt.* viii. 47. He was an all-round athlete, according to the epigram which the scholiast quotes:

πέντ' ἐπὶ πεντήκοντα πύδας πῆδησε Φάυλλος,  
δίσκευσεν δ' ἑκατὸν πέντ' ἀπολειπομένων.

215. φαύλως—'easily, lightly': *Thesm.* 711, φαύλως ἀποδράς: *Vesp.* 656, λόγισαι φαύλως, 'roughly': *ib.* 1013, μὴ πέσῃ φαύλως χαμᾶζε.

218. ἀπεπλίζατο—'stepped, or trotted off': *Hom. Od.* vi. 318, εὖ δὲ πλίσσοντο πόδεσσι. πλῖξ γὰρ τὸ βῆμα καὶ πλῖγματα τὰ πηδήματα (schol.).

220. Λακρατείδῃ—meaning himself: Lacrateides according to the scholiast was an old archon in the days of Darius.



221. *μη γάρ ἐγγάνῃ*—most modern editors read *ἐγγάνοι*: but, with Merry and Paley, I have an inclination to the old reading *ἐγγάνῃ* as more distinctly prohibitive = 'do not let him': Soph. *Trach.* 802, *μηδ' αὐτοῦ θάνω* = *μη εἴατε*: see Thuc. iv. 95, 1, *παραστῇ δὲ μηδενί*: Plat. *Sympr.* 222 D, *μηδὲν πλέον αὐτῷ γένηται*. So Aesch. *Ag.* 131, and (combined with an optative) *Suppl.* 357. For the word and construction cf. *Vesp.* 1007, *κοῦκ ἐγγανέται σ' ἐξαπατῶν Ὑπέρβολος*.

226. *οἷσι*—'against whom.' Then comes a parody or quotation. *ἐχθοδοπός* occurs Soph. *Aj.* 232: cf. Hom. *Il.* i. 518.

228. *τῶν ἐμῶν χωρίων*—'for my farms.' Blaydes understands *ἐνεκα* or the like: see however the instances in Monro's *Homeric Grammar* § 176 (1), e.g. *Il.* xviii. 88, *πένθος παιδὸς ἀποφθιμένοιο*. Green renders 'war raised by my neighbourhood.'

230. *σχοῖνος*—'a very reed' or rush; vid. *δξύσχοιμος*: it was the spear of the frogs against the mice, Hom. *Batr.* 256. *ἀντεμπάγω*—no other instance is given of this compound: cf. 1226.

231. *ἀνιάρός*—inserted by Blaydes, four syllables being wanting; some editors mark a lacuna after *ὀδυνηρός*. The scholiast on the next line says that stakes were set among vines to stop intruders, and adds *ἐπειδὴ οὖν προέειπε, σκόλοψ καὶ σχοῖνος αὐτοῖς ἀτ' ἐμπάγω κ.τ.λ.*: Klotz therefore reads *καὶ σκόλοψ ὀξύς*. *ἐπικώπος* raises a further question: the scholiast says *ἀντὶ τοῦ, διὰ νεῶς καὶ ναυτικούς ὧν ἐπὶ αὐτοῖς*, taking the word to mean 'at the oar.' Hence Bergk's suggestion *ἐπὶ ὅ' ἄμ' ἐπικώπος*, i.e. 'and till I assail them too at sea.' Here however the idea of naval attack seems out of place. Müller while disclaiming a decisive view 'in tam dubia re' inclines to Green's conclusion that the whole passage is best taken as referring to the defence of vineyards by thorns, briars, stakes, etc.; and then *ἐπικώπος* applied to *σχοῖνος* will be 'up to the hilt, piercing them deeply.' So *αὐτόκωπος* and *πρόκωπος* are both used of swords.

234. *βαλλήναδε*—'towards Peltington' (Green), Pallene being a deme near Acharnae. Merry suggests 'Hurlingham,' and points out that Pallene was an important military position. So in one sense the words imply 'look out for a good position,' and then comes in the pun from *βάλλω*. See Blaydes for a long list of similar jokes.

235. *γῆν πρὸ γῆς*—so Aesch. *Prom.* 682, *γῆν πρὸ γῆς ἐλαύνομαι*, where Paley says that *πρὸ* has the sense of *πάρω*, which I do not understand. Is the meaning 'to one land before another' or 'instead of' i.e. in preference to, as Lid. and Scott seem to take it? We have *ἔρος εἰς ἔρος* Soph. *Ant.* 340, and such phrases as *ἡμέραν παρ' ἡμέραν*,

where the accusative expresses duration. Here it is applied to 'the space traversed,' as in Thuc. v. 9, 6, *ἔθει τὴν ὁδὸν ταύτην*.

236. *ἐμπλήμην*—*Vesp.* 603, *ἐμπλησο λέγων*: Eur. *Hip.* 660, *μισῶν οὐποτ' ἐμπληθήσομαι*: for the form cf. *Lys.* 235, *ὑδατος ἐμπληθ'* ἡ κύλιξ: so *κεκλήμην*, *μεμνήμην* etc.

237. Dicaeopolis is heard coming out with his daughter and two slaves to celebrate the rural Dionysia. *εὐφημεῖτε*—the first thing is the proclamation for sacred silence: *Vesp.* 868, *εὐφημία μὲν πρώτα νῦν ὑπαρχέτω*.

238. *σίγα πᾶς*—sc. *ἴσθι* or *ἔχε*. For *πᾶς* with the imperative cf. 204: *Pac.* 301, *δεῦρο πᾶς χώρει προθύμως*. *τῆς εὐφημίας*—the injunction to keep silence: cf. Eur. *Herc. Fur.* 962, *ἀκοὴν ὑπειπῶν*, 'first proclaiming *ἄκουε πᾶς*.' The Acharnians conceal themselves as the procession steps forth. They do not wish to hinder a sacred rite; and as yet they do not know that it is Dicaeopolis who has made the truce.

242. *πρότω 'ς τὸ πρόσθεν*—this is nearest the manuscript reading, *ἐς τὸ πρόσθεν* being undoubtedly right, as in 43. For the second person *πρότ' εἰς* (or *ἐς*) which many editors have seen 54 (note): 155 etc. The nominative with the article is in apposition to *σύ* or *ὁμείς* implied (Krüger, *Gr.* 46. 2, 6). *ἡ κανηφόρος*—the daughter bears on her head the sacred basket with the requisites for sacrifice: she now comes forward and places it on the altar.

244. *Ἦν' ἀπαρξώμεθα*—the 'initiatory rite' is described in the following lines.

245. *ὦ μήτηρ*—speaking to her mother, who does not appear on the stage but 'hands up' the ladle from within the house. Some editors however give 244 and 253—8 to the mother.

246. *ἐλατήρος*—a flat cake, *παρὰ τὸ ταῖς χερσὶν ἐλαύνεσθαι εἰς πλάτος*. It was taken from the *κανοῦς*, the *ἐννος*, borne by Dicaeopolis in the *χύτρα* (284), was poured over it and it was then offered on the altar.

247. *καὶ μὲν καλόν γ' ἔστω*—i.e. 'well, all is now ready.' The procession being duly arranged Dicaeopolis now prays to the president

deity. The infinitives ἀγαγεῖν and ξυνενεγκεῖν express a wish or prayer (Goodwin 785): cf. 435; and see the same construction in a similar scene *Vesp.* 869. In some editions however there is no stop after *ἔστ'* and they are taken with καλὸν γ' *ἔστ'*. So in laws and decrees the infinitive construction is used; see 172; Dem. *Meid.* 517, τοὺς πρυτάνεις ποιεῖν ἐκκλησίαν 'the prytanes to convene an assembly.'

251. στρατιάς—'service'; *στρατεία* is not used by Aristophanes. ἀπαλλαχθέντα—so *Vesp.* 504, where Van Leeuwen reads ἀπαλλαγέντα: see note on *Vesp.* 484. Veitch says 'the 1st aorist passive is used more frequently than the 2nd aorist by Sophocles and Euripides. The 2nd aorist is always used by Aeschylus; generally by Aristophanes.' The 1st aorist is not found in Attic prose.

252. ξυνενεγκεῖν—'turn out,' *evenire*: Aesch. *Suppl.* 753, καλῶς γ' ἂν ἡμῖν ξυμφέρει ταῦτ': *Nub.* 594, ἐπὶ τὸ βέλτιον ξυνοίσεται: so ξυμφέρειν generally 'to be of service.'

253. καλὴ καλῶς—so *Eccl.* 730, χῶρει καλὴ καλῶς, of a procession: cf. κακὸν κακῶς, σοφὸς σοφῶς etc., *bella belle* (Plaut.).

254. βλέπουσα θυμβροφάγον—'with a savory-eating look,' demure and prim, savory being a bitter herb: cf. *Vesp.* 455, βλεπόντων κάρδαμα: *Eg.* 131, ἐβλεψε *râpn*. It is a comic adaptation of such Aeschylean phrases as Ἄρη δεδορκῶτων (*Sept.* 53).

255. ὀπίσει—Hom. *Il.* xiii. 429, πρεσβυτάτην δ' ὤπνιε θυγατρῶν 'Ἰπποδαμείαν: Hes. etc. The passive is used of the woman; cf. γαμῶ, γαμοῦμαι.

256. φυλάττεσθαι—infinitive for 2nd person imperative: see note on *Vesp.* 386. In this construction the subject is in the nominative; but when the infinitive stands for the 3rd person imperative the subject is in the accusative (Goodwin 784. 2). See *Monro's Hom. Gr.* § 241, also Leaf on Hom. *Il.* iii. 285, Τρῶας...ἀποδοῦναι, where he suggests that perhaps Τρῶες should be read.

257. περιτράγη—for the force of *περί* in composition cf. Thuc. iv. 12, 1, περιερρή, of Brasidas' shield, the handle of which slipped 'from round' his arm: ib. 51, 1, Χίαι τὸ τεῖχος περιέλιον, took down the wall which was round their city: Plat. *Rep.* 519 A, περιέκδοπη with acc. 'was clipped of its surroundings.' τὰ χρυσία—strings of gold coins may be meant: *Av.* 571, ὅσον δ' ἔχει τὸν χρυσὸν ὥσπερ παρθένος: Hom. *Il.* ii. 872, ὅς καὶ χρυσὸν ἔχων πόλεμόνδ' ἔεν ἡύτε κούρη. The high-born κνηφύροι were especially rich in their array. The idea of a crowd of spectators is kept up; the daughter is to mind her jewels, the mother to look on from the roof.



262. *πρόβα*—to the daughter; the little procession now begins, the sacrifice having been duly offered.

266. *ἔκτω σ' ἔται*—cf. 890: the war began in the early summer of 431, and the last celebration of the rural Dionysia, a winter feast, would be in 432. *προσείπον*—of welcome and greeting, as 882, 891.

*ἐς τὸν δῆμον*—this shows that the scene was changed, as noted on 173.

269. *πραγμάτων*—‘*πράγματα*=res quae negotium nobis facessunt’ (Müller), ‘bothers, troubles’: so 757.

270. *Λαμάχων*—Lamachus is first mentioned by Thucydides in 424 (iv. 75, 1). He is taken by Aristophanes as a typical soldier and champion of the war party. No doubt his name came in well (cf. 1071), *τάχα δ' ἂν τι καὶ τοῦ οὐνόματος ἐπαύροιο*, as Herodotus says of Leon when the Persians sacrificed him (vii. 180).

277. *ἐκ κραιπάλης*—to set you right next morning: cf. *Vesp.* 1255, *ἀποτίνειν ἀργύριον ἐκ κραιπάλης*. *εἰρήνης τρυβλίον*—peace, like the *σπονδαί*, being typified as wine; so 1053.

279. *φεψάλω*—i.e. in the chimney corner, safe from damp; see 58: *Av.* 434, *τὴν πανοπλίαν κρεμάσαστον εἰς τὸν ἱπνὸν εἰσω. φέψαλος* is properly a spark, as in 666. *κρεμίζεται*—*Vesp.* 808.

280. The chorus, being now sure of their man, rush out to stone Dicaeopolis, the procession scattering in panic: cf. the onslaught of the chorus in the *Rhesus* of Euripides (675), *βάλλε βάλλε βάλλε βάλλε, θείνε θείνε*.

282. *παῖε πᾶς*—so 204, *πᾶς ἔπου, δῖωκε*: cf. *Eq.* 247, *παῖε παῖε τὸν πανοῦργον*: *Vesp.* 456, *παῖε παῖ*. For *πᾶς* some editors read *παῖ* for *παῖε*, like *παῦ παῦ*, *οὗτος*, a reading which is commonly accepted *Eq.* 821.

284. *Ἡράκλεις*—he appeals to Hercules as *ἀλεξίκακος*, says the scholiast; adding that he raises a laugh by his care for the pot with the soup in it rather than for his own head. It was however a sort of sacred jar, see 246: cf. *Av.* 43, *κανοῦν ἔχοντε καὶ χύτραν καὶ μυρρίνας*.

285. *μὲν οὖν*—‘nay rather,’ ‘no, it’s you we’ll stone.’ For the use of *μὲν οὖν* in modifying what goes before, see *Eq.* 910, *ἐμοῦ μὲν οὖν*, and



note on *Vesp.* 898, θάνατος μὲν οὖν κύνειος, when 'a dog's death' is suggested by the judge in place of the lighter penalty which the prosecutor proposed.

ὦ μιὰρὰ κεφαλῇ—'accursed wretch': Hom. *Il.* viii. 281, Τεῦκερ, φλὴν κεφαλῇ: especially in addresses; cf. the tragic use of κάρα. Demosthenes uses it as descriptive, e.g. *Meid.* 552 § 117, ταῦτ' ἔλεγεν ἡ μιὰρὰ καὶ ἀναιδὴς αὐτῇ κεφαλῇ (where follows a masculine participle in accordance with the sense).

286. γεραίτατοι—'most reverend.' Blaydes calls this 'error solennis' and reads γεράιτεροι 'elders,' comparing *Nub.* 1395 etc.; but the change seems gratuitous.

291. εἶτα—see note on 24.

292. ἀκούσατ', ἀλλ' ἀκούσατε—Hamaker's conjecture adopted by Müller. It follows the line of R οὐκ ἴσατ' ἀλλ', and is supported by 322. In the ordinary reading οὐκ ἴστε γ' the particle γ' is awkwardly placed, though δέ...γε 'yes, but' is common in retort; cf. *Eg.* 363-5. Dobree suggests οὐκ ἴστε μ'. Meineke and Green adopt μᾶλλ' ἀκούσατε, 'don't (refuse) but': cf. 458; *Ran.* 103, 752 (in both cases however after a question).

295. κατὰ σε χάσομεν—cf. *Nub.* 792, ἀπὸ γὰρ ὀλοῦμαι: *Vesp.* 784, ἀνά τοί με πείθεις.

299. λέγε λόγον—'tell me a long story': *Lys.* 747, τίνα λόγον λέγεις; 'what nonsense are you talking?' Eur. *Med.* 321 μὴ λόγους λέγε, 'do not speak empty words.' See Mayor's note on Cic. *II. Phil.* 17, 42, dicta dicere, 'to make jests.' 'The general rule is that the cognate accusative must either be defined by an adjective, pronoun, or attributive clause, or else must itself connote something more than the verb; otherwise the addition would be merely superfluous.'

300. μεμίσσηκα—the perfect implies a fixed and permanent hatred: cf. 993, νενόμικας: Thuc. i. 120, 4, οὐδεὶς ἐντεθύμηται.

301. κατατεμῶ...καττύματα—I will cut into shoe-soles': so *Eg.* 768, κατατηθειὴν λέπαδνα, 'into straps': *Nub.* 370, δερῶ σε θύλακον: 442, ἄσκον δέλπειν, ἐς which appears in some manuscripts is therefore not needed.

For καττύματα—cf. *Eg.* 314, οἷδ' ἐγὼ τὸ πρᾶγμα τοῦθ' ὅθεν πάλαι καττύεται. A. εἰ δὲ μὴ σύ γ' οἶσθα κάττυμ' οὐδ' ἐγὼ χορδεύματα (see Neil): *Vesp.* 1160, ἐχθρῶν παρ' ἀνδρῶν δυσμένη καττύματα.

We have here a significant threat of the coming onslaught on the leather-seller in the *Knights*. The chorus is indeed speaking for the poet himself: so in *Vesp.* 342, Δημολογοκλέων is used as a term of reviling by Cleon's own partisans the dicasts.

305. ἐκποδῶν—'out of the case': Eur. *Med.* 1222, ἐκποδῶν ἔστω λόγου: elsewhere in Aristophanes with words of motion, as in 240. The thought of the Laconians exasperates the chorus, and Dicaeopolis tries to change the subject.

306. τῶν σπονδῶν ἀκούσατ'—i.e. hear from my mouth, like ἀκούειν λόγου, otherwise we should expect the accusative: Dem. in *Macart.* 1051 § 2, εὐνοικῶς ἀκροάσασθαι τῶν λεγομένων.

307. πῶς... καλῶς—how can you say καλῶς (sc. σπεύσασθαι)? The second ἄν may be supported (see Blaydes). It is however omitted in R, 'rectissime' according to Cobet, who approves λέγοις ἐπέπερ. εἶπερ... γε, like εἰ γε, 'with or without an intervening word, tends, like *siguidem*, to mean *since*' (Neil).

308. οὔτε βωμός, κ.τ.λ.—αἱ γὰρ συνθῆκαι διὰ τριῶν τελούνται· λόγων μὲν οἷον δι' ὄρκου, ἔργων δὲ διὰ τῶν ἐν βωμοῖς θυσίων, χειρῶν δὲ ἐπειδὴ αἱ πίστεις διὰ τῶν δεξιῶν γίγνονται (schol.). Müller compares Eur. *Med.* 21,

βοῆ μὲν ὄρκους, ἀνακαλεῖ δὲ δεξιᾶς  
πίστιν μεγίστην, καὶ θεοὺς μαρτύρεται.

Enemies of course are always charged with bad faith: so *Punica fides*, perfide Albion, and the like were quite proverbial expressions. Nor were the Athenian poets behindhand in reviling their foes: cf. *Lys.* 629, (of the Laconians) οἷσι πιστὸν οὐδέν, εἰ μὴ περ Λύκῳ κεχηρόντι: *Pac.* 623, where they are αἰσχροκερδεῖς, as in the vehement denunciation of Sparta, Eur. *Andr.* 445-52.

309. ἐγκείμεθα—'are vehement against': Thuc. ii. 59, 2, ἐνέκειντο τῷ Περικλεῖ, 'assailed': iv. 22, 2, Κλέων πολλὸς ἐνέκειτο.

314. πόλλ' ἄν—'could in many ways show that there are points where they are even the aggrieved party' (Green): πολλά thus goes adverbially with ἀποφῆναιμι, but I do not feel sure of the construction. It seems more natural to take πολλά as well as ἔσθ' ἄ with ἀδικουμένους: so Paley, 'some points and those not a few.' ἔσθ' ἄ—cognate accusative, 'in certain points': so ἔστιν ὧν, ἔστι παρ' οἷς, ἔστιν οὓς, ἔστιν ἧ etc. but εἰσιν οἷ. ἔστιν οἷ is found Xen. *Cyr.* ii. 3, 18, and *Anab.* vi. 2, 6 (see Kühner's note).

καδικοιμένοις—a good instance of καὶ emphatic, 'actually, even': see 309. Note that the present tense is used of past injuries, while the idea of wrong remains: *Vesp.* 1017, ἀδικεῖσθαι φησιν πρότερος, 'that he has suffered an unprovoked wrong.'

315. τοῦτο τοῦπος... εἰ—cf. *Vesp.* 426, τοῦτο μέντοι δεινὸν ἦδη... εἰ μαχοίμεθα.

317. κᾶν γε... λέγειν—this is not strictly logical in expression, as he

was to speak over a block any way, but the meaning is clear enough. **μηδὲ τῷ πλήθει δοκῶ**—‘and do not satisfy the public’ i.e. the chorus, called **δῆμος** 626, with which **πλήθος** is often synonymous.

318. **ἐπιξήνου**—a block to chop meat on (schol.): Aesch. *Ag.* 1277, an executioner’s block. **τὴν κεφαλὴν** is the reading of all manu-

scripts, but, as it gives a dactyl in the fifth foot, editors look on it with suspicion, and suggest **τὴν δέρην, τὴν σφάγην, τοῦ λάρυγγ’** etc. This passage is said to be a parody of an incident in the *Telephus*, where the hero refuses to be silent ‘even if Agamemnon held an axe ready to smite his neck.’

319. **εἰπέ μοι**—a mere exclamation, with plural, like **ἴθι, ἄγε, φέρε**: cf. 328: *Vesp.* 403, **εἰπέ μοι τί μέλλομεν**;

320. **μή οὐ**—**μή οὐ** because the question implies a negation, **φείδομαι** **μή** becoming **οὐ** **φείδομαι** **μή οὐ**: cf. Aesch. *Prom.* 627, **τί δῆτα μέλλεις** **μή οὐ γεγωνίσκειν** **τὸ πᾶν**; so Soph. *Oed. Tyr.* 1065, **οὐκ ἂν πειθοίμην** **μή οὐ** **τάδ’ ἐκμαθεῖν** **σαφῶς**=‘I will not be dissuaded from learning all’: see Goodwin § 815, 2. **καταξάλλειν**—commonly used in the metaphorical sense of tearing and crushing: Soph. *Aj.* 728, **πέτροισι πᾶς καταξανθεῖς**. ‘Here however,’ says Mr Green, ‘we have the double meaning of carding and combing into a red coat, and of mauling and crushing into a bloody mass.’ For **τοῦτον ἐς** Blaydes reads **τουτονί** on the analogy of 301.

321. **οἶον**—‘how,’ as in 447. **μέλας**—there seems, as Merry says, a particular stress on **μέλας**, and the meaning may be, ‘how your black smouldering embers have blazed up in rage.’ **θυμάλωψ**—glowing charcoal. The sound suggests **θυμός**: Soph. *Oed. Col.* 434, **ὀπηρὶκ’** **ἔξει θυμός**, quoted by Green, who translates ‘How fierce, good colliers, your dark choler glows’: cf. Eur. *Iph. T.* 987, **δενή τις ὀργή** **δαμόνων** **ἐπέξεσεν**.

322. **ἔτεόν**—‘really,’ in questions and appeals, sometimes ironical as in 609. **ᾧχαρνηδαί**—‘sons of the Acharnians,’ a sonorous epic title formed in Homeric fashion.

323. **τᾶρα**—i.e. **τοὶ ἄρα**, so most editors for **γ’ ἄρα** or **γ’ ἄρα**: cf. *Ran.* 253, **δενὰ τᾶρα πεισόμεσθα**: *An.* 1225 etc.

325. **τεθνήξων**—from **τέθνηκα** are formed two futures **τεθνήξω** and **τεθνήξομαι**, meaning ‘I shall be dead.’ The active is the older form: cf. 590; Aesch. *Ag.* 1279, **τεθνήξομεν**, where there can be no doubt of the reading. Thus **τεθνήξεις** should be read *Vesp.* 654, where the two best manuscripts R and V have **τεθνήσει**. For the construction cf. Aesch. *Ag.* 1660, **ἴσθι δώσων** etc. No instance is however given with **ὦς**.



327. *ὥς ἔχω* γ'—see Blaydes for instances of *ὥς*...γε, e.g. *Vesp.* 218. We have now a parody of a scene from the *Telephus*, when the hero approached the Grecian camp, begging relief from the wound inflicted by the spear of Achilles.

330. *ἔνδον εἵρξας*—Dicaeopolis has turned to get the 'hostage' from his house, or filched it unperceived from one of the chorus; and his confident bearing alarms the Acharnians. *πὶ τῷ*—'on the strength of what?': *Vesp.* 317, *ἐπὶ τῷ κομῶς*;

331. *τουτονί*—holding up a coal-basket; as Telephus in the tragedy seized the child Orestes to compel the Greeks to pity him. So Mnesilochus, *Thesm.* 697, seizes a wine-skin from the women who are assailing him, and holds its life as security.

335. *ὥς ἀποκτενῶ*—usually explained as 'being assured that,' so *Nub.* 209: *Vesp.* 416: cf. 325 and 333. In the latter *ὥς* may be an exclamation. *κέκραχθ'*—*Vesp.* 198: *Thesm.* 692, *κέκραχθι* imper. of *κέκραγα* perf. with present sense. Blaydes thinks that we have here the plural *κέκραχθε* = *κεκράγετε* (*Vesp.* 415), like *ἄνωχθε* Hom. *Od.* xxii. 427: but the singular is quite in place, as in 366.

336. *ὀμήλικα τόνδε*—the old coal-basket (schol.). 'Will you then after all destroy my dear old coal-loving mate here?' The basket is *ὀμήλιξ* or *ἡλιξ* as having begun its basket life with the Acharnian's collier life' (Green). For the absence of the article cf. 454, etc. and see note on 130.

338. *τόν τε Λακ.*—'and (say) with regard to the Lacedaemonian, that' etc. The reading is uncertain; but the position of *τὸν Λακεδαιμόνιον* shows that it is most likely the subject of the following clause with *ἔτι*: for the construction cf. 117: 375. *τῷ τρόπῳ*—'to your temper' (bent, or character). Müller (with Enger) has *τῷ τρόπῳ*, 'in some way.' Otherwise we have *ὅτι τῷ τρόπῳ σου στί φίλον*, 'even of the Lacedaemonian himself say whatever suits your humour' (Green).

343. *ὅπως μή...ἐγκάθηνται*—*ὅπως* (μή) with the future is common in Aristophanes, e.g. 955. Here with a present indicative it expresses a suspicion and apprehension concerning a present ground of fear, 'I am afraid they *now* have stones hidden somewhere in their cloaks'; see Goodwin § 282. *ἐγκάθηνται*—lurking in ambush, as it were.

344. *ἐκσέσται*—sc. *ὁ τρίβων*, the leader speaking for the rest.

345. *μή μοι πρόφασιν*—*Nub.* 84, *μή μοι γε τοῦτον*: *Vesp.* 1179, *μή μοι γε μύθους*. *βέλος* 'tragediam sapit' (Müller): cf. *Vesp.* 615.

346. *ἅμα τῇ στροφῇ*—*χορεύουσιν ἅμα* (schol.); this part of the



scene ending with a dance or rhythmical movement by the chorus towards the central thymele.

347. ἐμέλλετ' ἄρα—comparing the other instances of ἐμελλον ἄρα or ἄρα, *Nub.* 1301, ἐμελλον ἄρα σε κινήσειν: *Vesp.* 460: *Ran.* 268, ἐμελλον ἄρα παύσειν, we get the meaning 'I knew you would, I thought I should make you,' lit. 'you were, it seems, after all going to...'

πάντως—'anyway, certainly.' ἀνήσειν τῆς βοῆς—'to stop your shouting' is read by most editors: cf. *Pac.* 318, τῆς βοῆς ἀνήσετε. Mr Green however retains ἀνασεῖν βοήν in the sense of raising a noisy cry to save their coals, 'with evident reference to σείστος in the line before.' ἀνασεῖω and its compounds are certainly used of threatening demonstrations; see Lid. and Scott. Note however that βοή is used throughout of the shout of attack, as it is in the *Wasps* (e.g. 471). C, followed by Merry, reads ἀνασεῖν βοάς 'to wave your—cries' (instead of 'your hands') in token of submission, i.e. to cry out for a truce: cf. *Thuc.* iv. 38, 1, τὰς χεῖρας ἀνέσεισαν, of the Spartans at Sphacteria. So Paley, who reads βοήν. The rare plural βοάς occurs *Soph. Ant.* 1021, and α is written over ῆς, in the same hand, in the Ravenna manuscript. Müller has ἀνήσειν τὴν βοήν, which he seems to understand as 'to utter your cry, go on shouting,' but the words cannot bear this meaning.

348. ὀλίγου—sc. δεῖν or δέοντες, 'all but': cf. 381. Παρινήσιοι—

from the forests of Mount Parnes, which still furnish wood for charcoal.

349. ἀτοπίαν—'queerness, unreasonableness'; elsewhere of things rather than persons.

τῶν δημοτῶν—'of their fellow-townsmen'; τῶν has a possessive force as in 62.

350. ὑπὸ τοῦ δέους—so 581. τῆς μαρλῆς συχνήν—*Pac.* 167, τῆς γῆς πολλήν: *Plut.* 694, τῆς ἀθάρης πολλήν: so in prose ἡ ἡμίσεια τῆς γῆς, αἱ ἡμίσειαι τῶν νεῶν etc.

352. ὀμφακίαν—'harsh, sour,' of wine made from unripe grapes (ὀμφακες).

354. ἶσον ἶσφ φέρον—'that stands half and half' i.e. admits of equal give and take. κεκραμένον is implied in the construction. This is said to be a metaphor, suggested by ὀμφακίαν, from wine which bears (φέρει) an equal admixture of water: *Plut.* 1132, ὁμοὶ δὲ κύλικος ἶσον ἶσφ κεκραμένης: *Eg.* 1188, τὰ τρία φέρων καλῶς, i.e. three parts of water to two of wine.

360. πόθος ὃ τι φρονεῖς—'longing for your meaning': *Nub.* 1392, τὰς καρδίας πηδᾶν ὃ τι λέγει: *Soph. O. T.* 74, λυπεῖ τι πράσσει: *Aj.* 794, ὥστε μ' ὠδίνειν τί φῆς.

364. ἦπερ—= ὥσπερ, καθάπερ. Blaydes renders τὴν δίκην 'iustitiam'; but it is rather the trial of the issue as proposed by Dicaeopolis.

366. ἰδοῦ, θέασαι—Dicaeopolis brings the block: cf. *Eg.* 997, ἰδοῦ, θέασαι, where Cleon produces the oracles.

367. οὐτοσὶ τυννουτοσί—= 'this little fellow here': *Nub.* 878, παιδάριον τυννουτονί, 'only so big,' δεικτικῶς (schol.): *Ran.* 139, ἐν πλοιαρίῳ τυννουτσί, 'no bigger than that.'

368. ἀμέλει—= 'in truth,' 'rest assured' (Blaydes), with an assertion, as in *Nub.* 422 and 488. οὐκ ἐνασπιδώσομαι—'enshield myself' (Paley): οὐ παρὰ σκενάσομαι ἐπιπολύ, as the scholiast explains.

370-5. τοὺς τε γάρ... τῶν τ' αὖ—'the country people are so conceited that any praise, however exaggerated, of the mother city delights them; and the old citizens are so crabbed and cross that one is pretty certain to be condemned by them in the law-courts if one says a word against Athens' (Paley).

373. καὶ δίκαια κᾶδिका—*Eg.* 256, κεκραγῶς καὶ δίκαια κᾶδिका: *Nub.* 99, λέγοντα νικᾶν καὶ δίκαια κᾶδिका. We use the disjunctive expression 'right or wrong.'

374. ἀπεμπολώμενοι—so Creon inveighing against soothsayers (*Soph. Ant.* 1036) says,

τῶν σ' ὑπαὶ γένους

ἐξημπόλημαι κάκπεφάρτισμαι πάλαι.

Cf. *Pac.* 633, τὸν τρόπον πωλούμενος τὸν αὐτὸν οὐκ ἐμάνθανεν: *Plaut. Bacch.* iv. 6. 16, o stulte stulte, nescis nunc venire te: cf. Shakespeare, *Rich. III.* v. 3, 305, 'Dickon thy master is bought and sold.'

375. τῶν τ' αὖ γερόντων—i.e. the dicasts, before whom he might be dragged by Cleon. Here and in 377 Dicaeopolis speaks for the poet himself.

376. βλέπουσι... δακεῖν—'look to, long for': so *Vesp.* 847, τιμᾶν βλέπω. δάκνω is not uncommon in the sense of hurting or galling; cf. 325; *Vesp.* 778.

377. αὐτός τ' ἐμαυτόν—For the construction cf. *Nub.* 145,

ἀνὴρ τε ἄρτι Χαιρεφῶντα Σωκράτης

ψύλλαν ὀπόσους ἄλλοιτο τοὺς αὐτῆς πόδας.

ὑπὸ Κλέωνος ἄπαθον—*Aesch. Prom.* 1041, πάσχειν κακῶς ὑπ' ἐχθρῶν: so κακῶς ἀκούω, πληγὰς λαμβάνω, and other such virtual passives are constructed with ὑπό or πρὸς: αἰσθόμενος ὑπ' αὐτομόλων is the reading of all the manuscripts, *Thuc.* v. 2, 2.

378. τὴν πέρυσσι κωμωδίαν—(*Vesp.* 1044) the *Babylonians*, see Introduction.

379. ἐς τὸ βουλευτήριον—the βουλή had certain judicial functions, the chief of which was to receive denunciations (εἰσαγγελία) of offences for which no special penalty was provided by law. The senate could inflict a penalty or send the case before the courts.

380. κατεγλώττιζέ μου—‘bemouthed me’: *Eg.* 351, κατεγλωττισμένη, of the city which was cowed by Cleon's tongue.

381. κάκυκλοβόρει—*Eg.* 137, Κυκλοβόρου φωνὴν ἔχων: *Vesp.* 1034, φωνὴν δ' εἶχεν χαράδρας ὄλεθρον τετοκυίας. Cycloborus was ‘the name of a torrent which in wet weather descends from Lycabettus and passes through the city of Athens with a loud roar’ (C.). κάπλυνεν—‘drenched with abuse’: *Dem. in Boeot.* 997 § 11, ἀλλήλους πλυνοῦμεν (the speech is rather rough and ready, not to say slangy, in style). In *Plat. Euthyd.* 277 D, we have μειράκιον βαπτίζομενον, ‘being drowned’ (with questions).

382. μολυνοπραγμονούμενος—from μολύνω ‘to defile,’ formed like πολυπραγμονῶ. The sense is ‘involved in dirty quarrels or processes.’

384. ἐνσκεύασσθαι—*Ran.* 523, ὅτι σε παῖζων Ἡρακλέα ἑσκεύασα. Blaydes reads ἐνσκεύασ’ ἐμαυτὸν, as the middle by itself means to dress one's self and the μ’ is otiose. οἶον ἀθλιώτατον—to excite compassion in his trial, cf. *sordes, sordidatus*. For the adjective cf. Ἡρακλέα above, otherwise one might expect the adverb. This verse occurs again l. 436, where it is quite out of place.

385. τί ταῦτα στρέφει—cf. *Plat. Phaedr.* 236 E, τί δῆτ' ἔχων στρέφει; ‘why all this shuffling?’ id. *Lach.* 196 B, στρέφεται ἄνω καὶ κάτω. Blaydes reads στρέφεις with two inferior manuscripts; cf. *Eur. Hec.* 750, τί στρέφω τάδε; πορίζεις—Blaydes says ‘legendum πορίζει,’ citing *Ran.* 880, πορίσασθαι ῥήματα. On the other hand we have *Vesp.* 365, ἐκπόριζε μηχανήν: 859, εὐ γ' ἐκπορίζεις αὐτά: 1113, ἐκπορίζομεν βίον. τριβάς—‘delays’: *Soph. Ant.* 577, μὴ τριβάς ἔτ'.

389. ἐμοῦ γ' ἔνεκα—‘for aught I care,’ *per me*: *Dem. Lept.* 461 § 12, οὐδὲ γὰρ εἰ πάνυ χρηστός ἐσθ', ὡς ἐμοῦ γ' ἔνεκ' ἔστω: cf. 958. παρ' Ἱερωνύμου—a shaggy-haired poet, according to the scholiast, or one who used frightful masks. He is supposed to be ‘the son of Xenophontus’ (*Nub.* 348): cf. *Ecc.* 201, Ἀργεῖος ἀμαθής, ἀλλ' Ἱερώνυμος σοφός. ‘The bombastic character of epithets which he used in his dithyrambic poems is ridiculed in the long adjective, which resembles the σφραγίδου χαρτοκομήτας of *Nub.* 332’ (Merry).

390. Αἶδος κυνῆν—‘cap of darkness,’ which made one invisible:



Hom. *Il.* v. 845, 'Αθήνη | δύν' Αἶδος κυνέην μή μιν ἴδοι ὄμβριμος Ἄρης: cf. Hes. *Scut.* 227, 'Αἶδος κυνέη νυκτὸς ζόφον αἰνὸν ἔχουσα: Plat. *Rep.* 612 B, ἐὰν ἔχη τὸν Γίγγου δακτύλιον καὶ τὴν Ἀἶδος κυνέην.

391. Σισύφου—Hom. *Il.* vi. 153, Σίσυφος, ὃς κέρδιστος γένητ' ἀνδρῶν, 'the craftiest of men': so Aeschines calls his great rival ὁ Σίσυφος ὅδε (*Fals. leg.* 254 § 33). Hence Hor. *Sat.* ii. 3, 21, vafer ille Sisyphus.

392. ἀγὼν οὗτος—the trial or debate is a regular feature in the Aristophanic comedy. It comes in between the *parodos* of the chorus and the *parabasis*: cf. *Vesp.* 533. It marks the turning point in the play, and usually ends in establishing the poet's views and demolishing his opponent's.

393. ὦρα 'στιν...λαβεῖν—so *Vesp.* 346, ὦρα σοι ζητεῖν: 648, ὦρα ζητεῖν σοι etc.

394. βαδιστέ' ἐστίν—cf. 480: *Nub.* 727, οὐ μαλθακιστέ' ἀλλὰ περικαλυπτέα. See Classen's note on the use of the impersonal neuter plural by Thucydides (i. 7, 1, πλωμιωτέρων ὄντων). ὥς Εὐριπίδην—some change in the scenery is now perhaps made and the house of Euripides is shown; see however note on 174. In the following scene we have a tissue of tragic parody and Euripidean phrase. Aristophanes has the happiest touch in making fun of the poet's mannerisms and subtleties of style and in burlesquing his tragic situations.

395. παῖ παῖ—*Ran.* 37, παιδίον, παῖ, ἡμῖ, παῖ, when Dionysus is calling on Heracles. The servant is called Cephisophon in the manuscripts and scholia, as the slaves in the *Knights* were called Nicias and Demosthenes. Cephisophon was an actor, and (some say) assisted Euripides in writing: see *Ran.* 944, 1408.

396. οὐκ ἐνδον κ.τ.λ.—cf. Eur. *Alc.* 521, ἔστιν τε κοῦκ ἔτ' ἔστιν: Or. 904, Ἀργεῖος οὐκ Ἀργεῖος: *Troad.* 1223, θανεῖ γὰρ οὐ θανούσα: see Blaydes for many other passages.

398. ὁ νοῦς μὲν ἔξω—'there is severe satire in the notion of a man composing tragedy while his mind is far away' (Paley). ξυλλέγων—*Ran.* 849, ξυλλέγων μονωδίας: ib. 841, στωμυλιοσυλλεκτάδῃ: he is not even allowed originality. ἐπύλλια—'versicles,' a contemptuous diminutive; *Pac.* 592: *Ran.* 942.

399. ἀναβάδην—'upstairs' as the scholiast explains, or 'with his



legs up': cf. *προβάδην*, *ὀρθοστάδην* etc., words denoting posture: see 409, 411; cf. *Plut.* 1123.

401. *σοφῶς*—Euripides was distinctively *σοφός*, logical and philosophical, and *σοφός* is a favourite word of his, as Aristophanes perpetually reminds us. Thus Dionysus hesitates to decide between his claims and those of Aeschylus with the words *τὸν μὲν γὰρ ἡγοῦμαι σοφὸν τῷ δ' ἡδομαι*, *Ran.* 1413; and the enlightened son beats his father for not liking Euripides though *σοφώτατον*, *Nub.* 1378. *ὑποκρίνεται*—‘explains, interprets,’ *Vesp.* 53, *ὅπως ὑποκρινόμενον σοφῶς ὀνειράτα*. Müller says ‘answers,’ but this should be *ἀποκρίνεται* (as Blaydes reads) in Attic; see Liddell and Scott. Euripides prides himself on his talking wives and slaves and virgins (*Ran.* 949).

402. *ἀλλ' ὅμως*—so 956: Euripides is rather fond of this combination, e.g. *El.* 753, *ἤκουσα κάγώ τηλόθεν μὲν ἀλλ' ὅμως*.

404. *Εὐριπίδιον*—a coaxing diminutive, like *παππίδιον*, *Vesp.* 655: *ἐρωτικὰς μμεῖται φωνάς*, says the scholiast: cf. *Nub.* 222, *ὦ Σώκρατες, ὦ Σωκρατίδιον*; ib. 80 etc.

405. *ὑπάκουσον*—‘answer my call’: *Vesp.* 273: often of the door keeper, as in *Plat. Crito* 43 A: *Act. Apost.* xii. 13.

406. *Χολλειδης*—from a deme belonging to the tribe Aegeis or Leontis, near Hymettus. Müller, assuming from line 34 that Dicaeopolis was an Acharnian, agrees with the scholiast that he now calls himself *Χολλειδης* with a pun on *χολός*, ‘ad misericordiam Euripidis movendam’: ‘a wardsman of Cripple-gate,’ as Merry suggests.

408. *ἀλλ' ἐκκυκλήθητ'*—‘do be wheeled out,’ even if you can't come down. The *ἐκκύκλημα* was a machine or small stage on wheels, which was brought forward to show the interior of houses. Here ‘it is pushed forward, and exhibits Euripides in an elevated position: below, his servant and a profuse display of tattered garments’ (Mitchell).

409. *καταβαίνειν*—either from my couch or from upstairs, according as *καταβάδην* is understood.

410. *λαλακας*—in the sense of loud utterance this is a tragic word, common in Euripides, and used by Aristophanes when he assumes a tragic style, e.g. *Plut.* 39,

*τί δῆτα Φοῖβος ἔλακεν ἐκ τῶν στεμμάτων;*

411. *οὐκ ἐτός*—‘not without reason.’ ‘No wonder your heroes are lame, when you yourself can't get down from your sofa’; or ‘if they are created at the top of a break-neck stair.’ Philoctetes, Telephus and Bellerophon were lame characters, and so Aeschylus calls Euripides

a cripple-monger (χωλοποιόν), as well as a beggar-maker and a rag-stitcher, *Ran.* 842 sq., cf. *ib.* 1063. ποιείς—sc. ἐν ποιήσει.

415. τοῦ παλαιοῦ δράματος—‘of that old play of yours,’ sc. the *Telephus* (Blaydes); see note on *Vesp.* 449, τοὺς βότρυς = ‘those grapes.’ The *Telephus* was first represented in 438, 13 years back. Instead of τοῦ, του is read by some, but it does not suit the sense so well, for Dicaeopolis had his eye already on a particular set of rags.

416. ῥῆσιν μακράν—the poet being given to long prologues and long speeches.

418. τὰ ποῖα—see note on 963. Οἰνεύς—Oeneus king of Calydon was driven in old age from his throne. ὀδῶ—pointing to a suit of rags in which Oeneus had appeared.

419. ἡγωνίζετο—i.e. on the stage.

421. τυφλοῦ Φοίνικος—according to the legend that Phoenix was blinded by his father Amyntor whom he had offended; his sight was afterwards restored by Chiron.

423. λακίδας...πέπλων—Aesch. *Pers.* 835, λακίδες ἐσθημάτων: *Choeph.* 28, ὑφασμάτων λακίδες.

424. ἀλλ’ ἤ—generally ‘asking a question in hope of a negative answer’ (Neil on *Eg.* 953). Here however it suggests mere doubt and expectation; and so I think in *Plat. Gorg.* 447 A, while in *Vesp.* 8, we have a question of surprise and expostulation.

425. πτωχιστέρου—from πτωχός, ‘wohl nur komisch’ (Krüger, *Gr.* 23. 1, 8), so λαλίστερα (*Ran.* 91): also from substantives in ης ποτίσταται (*Thesm.* 735), κλεπτίστατος (*Plut.* 27). Sophocles makes the Greeks leave Philoctetes, ῥάκη προθέντες βαῖά (*Phil.* 274), and generally depicts him in a state of discomfort which Euripides could scarcely have surpassed.

428. οὐ Βελλεροφόντης—Dicaeopolis by a sort of attraction ‘echoes the word in the same case’ (Green): so Τήλεφον below. κάκεινος—‘ille quem dico’ (Blaydes), ‘my man.’ προσαιτῶν—the regular word for begging, so 452. Bellerophon was lamed by his fall from Pegasus, on whose back he tried to go up to heaven, and it would seem that he was represented by the poet in misery and rags.

434. μεταξύ τῶν Ἴνου—i.e. between (the rags of Thyestes and) Ino’s: so *Av.* 187, ἐν μέσῳ γῆς (sc. καὶ οὐρανοῦ): cf. *Thuc.* iii. 51, 3, ἐς τὸ μεταξύ τῆς ῥήσου (καὶ Νισαίας): and Shilleto’s note *Dem. Fals. leg.* 392 § 181, τὸν μεταξύ χρόνον τοῦ ἀπολαβεῖν. We find Ino as one of the poet’s ‘sallow heroines,’ *Vesp.* 1414.

435. διόπτα—holding the ragged vesture full of holes up to the

light. The line may be a parody of ὦ Ζεῦ πανόπτα κ.τ.λ. from some tragedy. Line 384 is here repeated in the manuscripts; but it is bracketed or left out by most editors, as ὦ Ζεῦ κ.τ.λ. is not a prayer.

438. τὰκόλουθα—'accompaniments,' with genitive, as in Soph. *Oed. Col.* 719; the dative construction is more common.

439. τὸ πάλιδιον—'the bit cappie'; he wants all the beggarly equipments of Telephus, which he mostly describes with deprecatory diminutives.

440. δαί γάρ με κ.τ.λ.—two lines from the *Telephus*, says the scholiast. The Mysian prince Telephus entered the Greek camp in beggar's guise in order to win compassion.

443. τοὺς δ' αὖ χορευτάς—according to the scholiast this is an allusion to the want of connexion of Euripides' choral odes with the subject of the play. It may be so. Any way the chorus in a play would not be supposed to penetrate a disguise which might be obvious to the audience. So now the chorus were to think that it was only Dicaeopolis, and not the poet himself, who was pleading the cause of the Spartans.

444. ῥηματίοις—*Eq.* 216, ὑπογλυκαίων ῥηματίοις μαγειρικοῖς, 'telling catch-phrases in popular oratory' (Neil); cf. *Vesp.* 668, τοῖτοι τοῖς ῥηματίοις περιπεφθεῖς. σκμαλίσω—'flout' with an insulting gesture; so *Pac.* 549.

445. πυκνῇ—'prudent, clever': 'vox Socraticis usitatissima, ut et λεπτὸς' (Blaydes). This verse like many that follow is tragic parody or quotation, 'Thou schemest subtle plans with prudent mind.'

446. εὐδαιμονοίης—'bless you,' expressing gratitude as Eur. *El.* 231, εὐδαιμονοίης, μισθὸν ἡδίστων λόγον; cf. 457, where the blessing comes in as he gets the basket. The scholiast cites from the *Telephus*, καλῶς ἔχοιμι, Τηλέφω δ' ἄγῳ φρονῶ (sc. γένοιτο or the like): 'Telephus be—I won't say what' (Paley).

447. οἶον—321, 817. ἤδη κ.τ.λ.—the effect of the tragic vesture is felt at once, in an aptitude for diminutives and nice distinctions. Note the force of the present tense, like that of the imperfect *Vesp.* 638, ἡὔξανόμην 'I felt myself growing taller.'

448. ἀτὰρ...γε—*Nub.* 801, ἀτὰρ μέτειμι γ' αὐτόν; 1220, ἀτὰρ οὐδέποτε γε; *Thesm.* 207, ἀτὰρ ἡ πρόφασις γε; Aesch. *Prom.* 1011, ἀτὰρ σφοδρύνει γ'.

450. ὦ θύμ'—so 480; *Eq.* 1194; *Vesp.* 756, σπεῦδ' ὦ ψυχῇ; Hom. *Od.* xx. 18, τέτλαθι δὴ, κραδίη.

452. γλίσχρος—'importunate' lit. 'sticking.' In later Greek the



word comes to mean greedy and niggardly and so poor and shabby; hence the scholiast's explanation *ταπεινὸς κόλαξ*. *λιπαρῶν*—'obnixepetens' (Müller).

453. *σπυρίδιον*—Paley and Merry understand a sort of wicker-work lamp-shade with a hole burnt in it; but 469 rather suggests an ordinary basket damaged by accident.

454. *πλέκους*—*Pac.* 528, *ἐχθροῦ φωτὸς ἐχθιστον πλέκος*. *χρέος* is here used for need = *χρεία*.

457. *ὥσπερ ἡ μήτηρ*—see 478.

458. *μᾶλλὰ*—sc. *μὴ (τοῦτο λέξης) ἀλλά, 'Ο no! but': cf. Ran.* 103, 745, 752, *μᾶλλὰ πλεῖν ἢ μαίνομαι*. Less easy to explain is *μὴ* with the indicative to express emphatic denial after an oath, which occurs *Av.* 195: *Ecc.* 1000: *Lys.* 917 (*μὰ τὴν Ἀφροδίτην... μὴ ἐγὼ σε ἀφήσω*): so *Hom. Il.* x. 330 etc.: see Monro's *Hom. Gr.* § 358.

459. *κοτυλίσκιον*—'a little cup with the lip (rim) knocked off.'

460. *φθεῖρου*—like *ἔρρε* 'be off'; *Plut.* 598, 610.

461. *οὐπω κ.τ.λ.*—Mitchell understands this line of the bad morality which the poet taught: Blaydes, with the scholiast, refers it to his dreary characters, 'molestiam suam eo excusat Dicaeopolis quod molestus ipse sit Euripides.' Does *οὐπω* suggest a veiled threat of coming castigation, while the words are seemingly innocent, 'you don't know yet what harm you are doing' (by refusing me)?

464. *τὴν τραγῳδίαν*—'all my tragedy,' its essence being its beggarly properties and externals; cf. 470.

465. *ταυτηνί*—sc. *τὴν χύτραν*. For the line cf. *Av.* 948, *ἀπελθε τοντονὶ λαβών. II. ἀπέρχομαι*.

469. *ἰσχνὰ φυλλεῖα*—τὰ ἀπολεπίσματα τῶν λαχάνων (schol.), refuse outside leaves.

470. *ἰδοῦ σοι*—'there, take it': *ἰδοῦ* is practically an adverb and so accentuated.

472. *οὐ δοκῶν κ.τ.λ.*—from the *Oeneus*, according to the scholiast, or the *Telephus*. The *κοῖραναι* are the Greek chieftains to whom the hero in disguise addresses himself; and thus Euripides is complimented by calling him a prince.

474. *ἐν ᾧπερ*—*Av.* 1677, *ἐν τῷ Τριβαλλῷ πᾶν τὸ πρᾶγμα*: *Lys.* 32, *ἔστ' ἐν ἡμῖν τῆς πόλεως τὰ πρᾶγματα*: *Thuc.* i. 74, 1, *ἐν ταῖς ναυσὶ τῶν Ἑλλήνων τὰ πρᾶγματα ἐγένετο*.

478. *σκάνδικα...μητρόθεν*—Aristophanes is always jeering at Euripides as 'the son of an herb-seller,' nay more a seller of wild potherbs: see *Thesm.* 387, τοῦ Εὐριπίδου τοῦ τῆς λαχανοπωλητρίας.



ib. 455, ἀγρια γὰρ ἡμᾶς, ὦ γυναῖκες, δρᾷ κακὰ | ἄτ' ἐν ἀγροῖσι τοῖς λαχάνοις αὐτὸς τραφέις. So Aeschylus addresses him in indignation ἀλῆθες; ὦ παῖ τῆς ἀρουραίας θεοῦ (*Ran.* 840). Possibly such humble plants as σκάνδιξ (chervil) and τεῦτλον (beet) had been mentioned somewhere in his plays; cf. 894; and *Eg.* 19, where the offer to speak κομψευρικῶς provokes the protest μή μοι γε, μή διασκανδικίσῃς (see Neil's note on the plant). Any way the sneer has been generally taken for serious fact. Pliny however (*N. Hist.* xxii. 22 (38), 80) assumes that it was a mere gibe: speaking of *scandix* he says, haec est quam Aristophanes Euripidi poetae obicit ioculariter: matrem eius ne olus quidem legitimum uenditasse sed scandicem.

479. **πηκτά δωμάτων**—‘the barriers of the halls,’ i.e. the house door: Eur. Fr. 1005, λῆε πακτά δωμάτων: cf. *Vesp.* 128, ἐπακτώσαμεν: *Lys.* 265, τὰ προπύλαια πακτοῦν: Soph. *Aj.* 579, καὶ δῶμα πάκτου.

The door is now shut, and the ἐκκύκλημα drawn back: cf. *Thesm.* 265, εἰσω τις ὡς τάχιστα μ' ἐσκυκλησάτω.

480. **ἐμπορευτέα**—‘thou must go thy way’: Soph. *El.* 405, ποῖ δ' ἐμπορεύει; the sense of ‘travelling’ for merchandise, ‘thou must go to market,’ which Blaydes suggests as possible, seems confined to prose.

483. **γραμμή**—‘starting-point’ or rather line: ἀρχή, ἀφετηρία, ἡ λεγομένη βαλβίς (schol.). ‘This is the scratch, and up to it you must come’ (Green).

484. **ἔστηκας**;—he finds his soul jibbing like a restive horse and refusing to move. οὐκ εἴ—‘won’t you start?’ This meaning seems certain; but Müller unaccountably takes εἴ from εἰμι and connects it with καταπιών as a periphrastic perfect, a construction almost confined to perfect participles (e.g. Aesch. *Ag.* 1051). **καταπιών Εὐριπίδην**—and therefore inspired with his logic and power of piteous appeal: cf. *Vesp.* 380, τὴν ψυχὴν ἐμπλησάμενος Διοκλείδους, i.e. with his frantic courage.

485. **ἐπήνεσ'**—‘bravo! that's right’: Soph. *Aj.* 536, ἐπήνεσ' ἔργον, ‘I approve your act.’ Quite different is κάλλιστ', ἐπαινώ (*Ran.* 508), ‘thank you,’ a polite refusal, Lat. *benigne*. For the aorist cf. *Eg.* 696, ἥσθην ἀπειλαῖς, ‘I like your threats,’ where Neil notes that ‘aorists of instantaneous action’ are almost confined to dramatists.’ The Greek idiom is really more exact than ours, e.g. τί τοῦτ' ἔλεξας, i.e. at the moment when you spoke.

486. **ἐκείσε...ἐκεῖ**—to the ἐπιξήνων (366).

487. **εἰποῦσ'**—the tense is unsatisfactory; Blaydes reads εἰπέ θ'. Müller defends the text by *Nub.* 1062, καὶ μ' ἐξέλεγον εἰπών: see also

Jowett on Thuc. iv. 112, 1, ἐμβοήσαντα=ὅς ἐνεβόησε. In αὐτῷ ἄν ἀντὶ σοι δοκῇ Müller sees an allusion to the irrelevance of the poet's style.

489. ἄγαμαι καρδίας—'well done, heart!': *Av.* 1744, ἄγαμαι λόγων: *Eur. Rhés.* 245, ἄγαμαι λήματος: *Dem. de Cor.* 296, § 204 τίς οὐκ ἂν ἀγάσαιο τῶν ἀνδρῶν τῆς ἀρετῆς;

495. τρέμει—*Eg.* 265, τρέμων τὰ πράγματα: *Soph. Oed. Col.* 256, τὰ ἐκ θεῶν τρέμοντες.

497. μή μοι κ.τ.λ.—the scholiast quotes from the *Telephus*,  
μή μοι φθονήσῃτ', ἀνδρες Ἑλλήνων ἄκροί,  
εἰ πτωχὸς ὦν τέτληκ' ἐν ἐσθλοῖσιν λέγειν.

'The speech of Dicaeopolis is doubtless a parody throughout of a famous ῥῆσις in the *Telephus*, in which he pleaded his cause before the Greek chieftains. These ῥῆσις were recited at banquets, even, it would seem, after a family dinner (*Nub.* 1365), so the audience would be able to follow and appreciate the parody' (C). For the use of φθονῶ cf. *Lys.* 649, εἰ δ' ἐγὼ γυνὴ πέφυκα τοῦτο μή φθονεῖτέ μοι: *Eg.* 580, μή φθονεῖδ' ἡμῶν κομῶσι.

498. ἔπειτα—'then,' i.e. though πτωχός: cf. 126: *Av.* 29. Does the repeated mention of the speaker's beggarly state, as in 558 and 578, suggest that the humbler citizens were overawed by the powerful war party?

501. δεινὰ μὲν—*Nub.* 1462, πονηρά γ', ὧ Νεφέλαι, δίκαια δέ.

503. ξένων παρόντων—the *Babylonians* being performed at the Great Dionysia, about the end of March, when the allied cities paid their tribute and numbers of strangers were in Athens.

504. αὐτοί—'by ourselves, alone': *Thesm.* 472, αὐταὶ γὰρ ἐσμεν: *Vesp.* 255, ἄπιμεν οἰκαδ' αὐτοί. οὐπὶ Διηνάῳ τ' ἄγων—this is the Lenaean contest. ἐπὶ—i.e. 'at': *Dem. Meid.* 517, § 10, ἡ ἐπὶ Διηνάῳ πομπὴ καὶ οἱ τραγῳδοὶ καὶ οἱ κωμῳδοί. 'The Δῆναιον was a large precinct surrounding a temple in the valley on the S.E. side of the acropolis close to the Dionysiac theatre; where the plays were performed. The sacrifices and other ceremonies would take place in and before the temple of Dionysus Lenaeus' (C).

507. περιεπτισμένοι—'cleared from the husks,' or, as Paley understands it, cleared from straw, etc., i.e. free from the foreign visitors. If the following line be genuine it would seem that the word does not imply the removal of all the chaff.

508. τοὺς γὰρ μετοίκους ἄχυρα κ.τ.λ.—there is no reason to suppose that the μέτοικοι who were resident in Athens would be

excluded from the Lenaean festival; we must therefore infer the meaning to be that though the *μέτοικοι* might indeed be there, one need not mind their presence as they would be only a little chaff naturally left among the grain. This is not quite satisfactory, as the first and obvious meaning of the words is that the *μέτοικοι* were winnowed out; and Meineke may be right, with Valckenaer and Dobree, in omitting the line. It may have been added by a well-meaning commentator, who took *μετοίκους* to mean strangers in a general way.

509. ἐγὼ δὲ μισῶ μὲν—'now I indeed hate' etc. *μὲν* is answered by *ἀτάρ* below, suggesting an objection 'still.'

510. Ποσειδῶν...σείσας—see Thuc. i. 128, 1, οἱ Λακεδαιμόνιοι ἀναστῆσαντές ποτε ἐκ τοῦ ἱεροῦ τοῦ Ποσειδῶνος ἀπὸ Ταινάρου τῶν Εἰλλώτων ἱκέτας ἀπαγαγόντες διέφθειραν, δι' ἃ δὴ καὶ σφίσις αὐτοῖς νομίζουσι τὸν μέγαν σεισμὸν γενέσθαι ἐν Σπάρτῃ. The great earthquake was in 466. We hear too of frequent earthquakes in Greece in 427 and 426, Thuc. iii. 87, 4: 89, 4. Earthquakes in general were attributed to Poseidon, hence his epithets *ἐννοσίγαιος*, *ἐννοσίχθων* etc.

512. ἀμπέλια κεκομμένα—cf. 232, 987.

513. οἱ παρόντες ἐν λόγῳ—cf. *Av.* 30, ἡμεῖς γάρ, ὦνδρες οἱ παρόντες ἐν λόγῳ. τί ταῦτα τοὺς—so *Thesm.* 473, τί ταῦτ' ἔχουσαι κείνον αἰτιώμεθα;

515—539. The Megarian affair was one of the smaller incidents which precipitated the outbreak of the war. In 445 the Megarians, who had been in alliance with Athens for some fourteen years (Thuc. i. 103, 4), revolted and cut to pieces the Athenian garrison: this was shortly before the thirty years truce (*ib.* 114, 1). This secession was most injurious to Athenian interests, as it left Athens open to an invasion from Peloponnesus; hence there was a very bitter animosity against Megara. We have no authentic history of the intervening years; but in 433 we find the Megarians at the Peloponnesian conference complaining, besides other things, that they were excluded 'contrary to the treaty' from all traffic within the limits of the Athenian empire (Thuc. i. 67, 4). When the Spartan envoys came to Athens in 432 they strongly urged the abrogation of the 'decree about the Megarians,' intimating that war might thus be averted. The Athenians however dominated by Pericles refused, charging the Megarians with 'encroachment on sacred and border lands and receiving runaway slaves' (Thuc. i. 139, 2). Thucydides does not tell us when 'the decree' was passed or by whom. Plutarch (*Per.* cc. 29, 30) gives a connected story, somewhat on the lines of Aristophanes, that after the Megarian



appeal to Sparta, while negotiations were still on foot, the death of an Athenian envoy Anthemocritus was laid to the charge of the Megarians. Thereupon, on the motion of Charinus, a new decree was made against them in the severest terms: this may have been in 432. Plutarch adds that the Megarians disclaimed the envoy's murder, and in later days cited Aristophanes, *χρώμενοι τοῖς περιβοήτοις καὶ δημῶδεσι τούτοις ἐκ τῶν Ἀχαρνέων στιχιδίοις*, to show that Pericles and Aspasia forced on the war from personal hostility.

515. οὐχὶ τὴν πόλιν λέγω—'not the state, mind you'; for it was for 'disparaging the state' (503) that he had been attacked (Green). He wishes also to show that it was personal spite which brought on the war.

517. ἀνδράρια—cf. ἀνθρωπάριον (*Plut.* 416). Here the diminutive is contemptuous, like ἀνθρώπιον, which is more common, and ἀνδριον (*Pac.* 51). παρακεκομμένα—'ill-struck,' like counterfeit coin, 'ill minted': cf. *Ran.* 731, τοῖς πονηροῖς χαλκοῖς (coppers), χθές τε καὶ πρῶν κοπέεισι τῷ κακίστῳ κόμματι: *Lucian adv. indoct.* 49 (58), 2, ὅσα κίβδηλα καὶ νόθα καὶ παρακεκομμένα.

518. παράσημα—'spuriously stamped': Dem. *Timocr.* 766 § 213, νόμισμα παράσημον: id. *de Cor.* 307 § 242, παράσημος ῥήτωρ. παράξενα—'false and foreign'; aliens, to drop the metaphor, in the guise of citizens. Charges of *ξενία* or usurping the rights of citizens were frequent: see note on *Vesp.* 718, *ξενίας φεύγων*: Ar. *Rep. Ath.* 59, 3, γραφαὶ ξενίας.

519. χλανίσκια—cf. Xen. *Mem.* ii. 7, 6, Μεγαρέων οἱ πλείστοι ἀπὸ ἐξωμυδοπολίας διατρέφονται. The mountains near Megara afforded abundant pasturage of sheep. Wool was therefore cheap. The cloaks were of a common kind, the same as those mentioned *Pac.* 1002, δοῦλοισι χλανισκιδίων μικρῶν, among the goods which peace would allow to be imported' (C).

521. χόνδρους ἄλας—salt in lumps; so Elmsley for χόνδρους ἄλως, R having χόνδρας ἄλας. 'There are still extensive salt pits by the seashore near Megara, as in Pliny's time (*N. Hist.* xxxi. 7, 41)' (C).

522. ταῦτ' ἦν κ.τ.λ.—'all this (the informers asserted) was Megarian and had been sold (in an Athenian mart) that very day.' Or do the last words mean, 'and it was forthwith sold' (as confiscated property), the pluperfect implying the prompt completion of the act (see 542)?

523. ἐπιχώρια—'local' or 'ordinary'; cf. 832.

525. μεθυσκοτταβοῖ—the mention of the κοτταβος is appropriate



as lovers drew from it auguries as to their success, *καὶ εἰ μὲν χυθῇ τοῦ οἴνου, ἐνίκα καὶ ἦδει ὅτι φιλεῖται ὑπὸ τῆς ἐρωμένης*. *εἰ δὲ μὴ, ἴττατο* (schol. *Pac.* 343): cf. Eur. *Pleisthenes* (Fr. 624), πολλὸς δὲ κοσσάβων ἀραγμὸς Κύπριδος προσωδὼν ἀχρεῖ μέλος ἐν δόμοισιν: see Athen. xv. 668 B.

526. *πεφυσιγγωμένοι*—*φύσιγξ* is the stalk or outer skin of garlic, which we see from 521 was a Megarian product. The sense is 'primed for fighting'; cf. 166: also *Pac.* 502, *πρῶτοι γὰρ αὐτὴν τοῖς σκορόδοις ἡλείψατε*, of the Megarians who first flouted Peace.

527. *Ἀσπασίας*—the genitive according to Elmsley depends on the verb; so with the simple *κλέπτω*, *Eg.* 1149, *ἅπ' ἂν κεκλόφωσί μου* etc. The Corinth scandal has some resemblance to the *ἀνδραποδῶν ὑποδοχὴν τῶν ἀφισταμένων* of which the Athenians really complained (Thuc. i. 139, 2).

528. *κατερράγη*—*Eg.* 644, *ἡμῶν ὁ πόλεμος κατερράγη*: Thuc. i. 66, 2, *ὁ πόλεμος ξυνερρώγει*, of a general outbreak. The war might have been postponed, though not averted, but for the unyielding attitude of Pericles. The ludicrous account of his motives here given seems to have been taken for serious history in later days: so was the accusation in the *Peace*, that he feared to be implicated in the charges against Pheidias, and so 'set the city in a blaze,'

*ἐμβαλὼν σπινθῆρα μικρὸν Μεγαρικοῦ ψηφίσματος*

(606—611).

530. *ὀργῇ*—Thuc. v. 70, *ὀργῇ χωροῦντες*: id. vii. 68, 1, *ὀργῇ προσμύζωμεν*. *οὐλύμπιος*—this surname, given to Pericles for his munificence, power, or eloquence, leads on to *ἡστραπτί*, *ἐβρόντα*, as qualities of Homer's *Ὀλύμπιος ἀστεροπητής* (Green). So the comic poets called Aspasia his Here, his Omphale, and Helen.

531. *ἡστραπτί* κ.τ.λ.—see Sandys' note on Cic. *Or.* 9. 29, Pericles...ab Aristophane poeta fulgere tonare permiscere Graeciam dictus. So in the *Wasps* we have the dicast claiming the attributes of Zeus, *οἶον βροντᾷ τὸ δικαστήριον...κᾶν ἀστράψω πομπύζουσιν* (621—6): cf. ib. 671, of Cleon, *δώσετε τὸν φόρον ἢ βροντήσας τὴν πόλιν ὑμῶν ἀνατρέψω*.

532. *ὥσπερ σκόλια*—like the *σκόλιον* of Timocreon of Rhodes, *ὦφελες, ὦ τυφλὲ πλοῦτε, μήτε γῇ μήτ' ἐν θαλάσῃ, μήτ' ἐν ἡπείρῳ φανῆναι* κ.τ.λ. Thucydides, as we have seen, simply refers to the decree of exclusion. Plutarch says that on the death of Anthemocritus Charinus decreed, *ἄσπονδον εἶναι καὶ ἀκήρυκτον ἔχθραν*, that any Megarian entering Attica should be put to death, and that the στρατηγοὶ should swear to invade Megaris twice every year. This is in the true

republican style; like 'Lyons made war on Liberty: Lyons is no more.'

535. βάδην—'by inches,' like the Latin *pedetemptim*, of which the prevailing use is metaphorical (Green).

538. οὐκ ἠθέλομεν κ.τ.λ.—cf. Thuc. i. 139, 2, οἱ δὲ Ἀθηναῖοι οὔτε τάλλα ὑπήκουον οὔτε τὸ ψήφισμα καθήρουν: also the words of Pericles, ib. 140. 7. δεομένων—sc. αὐτῶν, Goodwin § 848.

540. ἔρεῖ τις, οὐ χρῆν—from the *Telephus* again, like 543 and 555.

541. φέρ' εἰ κ.τ.λ.—the sense of the passage is plain enough: Would you not have resented promptly the slightest injury to your most insignificant dependency? But ἐκπλεύσας σκάφει combined with φήνας is a little obscure, causing Müller to read κλέψας, and Meineke σήνας 'quem blandimentis demulsum ad se allexerat'; while other editors propound sundry other rather absurd conjectures. C. however says: 'It is difficult to conceive that any transcriber would have altered the common word κλέψας to the rarer φήνας. I take the text to be perfectly genuine and the explanation to be this: Before a foreign vessel was allowed to unload her cargo, or even moor alongside the quay, a custom-house officer went out in a boat and examined the cargo to ascertain the amount of duty payable by the owner. If he found among the cargo any article not included in the bill of lading, he had a right to denounce it as contraband, seize and sell it. If he exceeded his powers, the injured owner would appeal to his country for redress.' Dr Merry gives the same view as approved by Dr Reid. This makes sense at any rate: if it be not accepted, Blaydes' original suggestion ἐσπλεύσαν σκάφει, i.e. 'brought into (a Peloponnesian) harbour,' is tempting, ἐσπλέω being often used of things imported; e.g. Thuc. iv. 27, 1, σίτος τοῖς ἐν τῇ νήσῳ ἐσπλεῖ. Blaydes now proposes ἐσπλεύσαν σκάφος...Κύθιον ἢ Σερίφιον, 'had confiscated a smack from Cythnus or Seriphus.' But this would have been a serious offence instead of a comic absurdity, which is what is meant.

542. φήνας—for φάλω in the sense of informing against, see 784, etc. Σεριφίων—'belonging to a Seriphian.' Seriphos was a small barren island, near the coast of Attica: its insignificance became proverbial; cf. the well-known story of Themistocles and the Seriphian Plat. *Rep.* 330 A; Cic. *Sen.* 3, 8 (see Shuckburgh's note).

543. καθῆσθ—imperfect, κάθησθε being present. The imperfect is ἐκαθήμην or καθήμεν (the only tragic form): Eccl. 302, καθῆντο (in a chorus). See Veitch, or Krüger's *Grammar* 38, 6, 1—3.

544. *καὶ κάρτα*—the tragic style is kept up, *κάρτα*, which is very common in Ionic and tragedy, being almost unknown in comedy and prose. *καθέλκετε*—*Ecc.* 197, *ναῦς δεῖ καθέλλκειν*; *Dem. de Cor.* 298 § 184, *διακοσίας ναῦς καθέλλκειν*.

545. *τριακοσίας ναῦς*—so Pericles at the beginning of the war reckoned the Athenian fleet at 300 triremes fit for sea (*Thuc.* ii. 13, 10), and this was their standard establishment.

546. *περὶ τριηράρχου βοῆς*—not about choosing a trierarch, but about the captain himself, who would be mustering his crew. C. says that *περὶ* is local, 'around,' as it sometimes is in poetry; but I doubt the usage in Aristophanes.

547. *παλλαδίων*—cf. *Eur. Iph. A.* 239, *χρυσέαις δ' εἰκόσιν κατ' ἄκρα Νηρῆδες ἔστασαν θεαὶ πρύμναις σῆμ' Ἀχιλλείου στρατοῦ*. The image of the goddess would be on the poop, though the *παράσημον* was at the prow. Paley however, with the scholiast, considers the *Παλλάδια* to be at the bows; citing *Aesch. Sept.* 196, *ἐς πῶραν φηγῶν*, of a sailor who quits the helm in a storm to pray before his tutelary images. See *Dict. Ant.* ii. 216, *navis*.

548. *στοᾶς*—according to the scholiast this is *στοὰ ἀλφειόπωλις* built by Pericles in the Peiraeus; *Ecc.* 686. *στεναχούσης*—sc. echoing with a noisy crowd, rather than 'groaning' with excess of provisions: cf. the use of *strepe*, e.g. *Tac. Ann.* vi. 17, *dein strepere praetoris tribunal*. The word is used of the roar of a torrent, *Hom. Il.* xvi. 391.

549. *ἄσκων κ.τ.λ.*—as C. notes, the indiscriminate enumeration is designed to express the general confusion. *τροπωτήρων*—see *Thuc.* ii. 93, 2, where the Peloponnesian sailors carry each his oar, cushion, and *τροπωτήρ* across the isthmus of Corinth: cf. *Hom. Od.* iv. 782, *ἡρτύναντο δ' ἐρετμὰ τροποῖς ἐν δερματινοῖσιν*.

551. *στεφάνων*—this and the following words suggest a farewell supper ending in a row: cf. 1091. So the old dicast quarrelled with his boon companions and carried off their flute-girl, *Vesp.* 1368.

552. *κωπέων*—spars, to be planed and fashioned into oars; cf. *Hdt.* v. 23, where a district is spoken of as possessing *ἰδὴ τε ναυπηγή-σμος ἄφθονος καὶ πολλοὶ κωπέες*.

553. *τύλων*—ξύλινων ἤλων (schol.); wooden bolts or rivets, tree-nails, as we call them, being driven in. *θαλαμίων τροπουμένων*—'oars being fitted with thongs': cf. *Aesch. Pers.* 376, *ναυβάτης δ' ἀνὴρ τροποῖτο κώπην σκαλὸν ἄμφ' εὐήρετον*. *θαλαμῖα* is an adjective, sc. *κωπή*, *vid.* *θάλαμος*, *θαλαμῖτης*.

554. *αὐλῶν κελυστῶν*—the sense is in favour of joining these



words, though the run of the line inclines one to take the genitives separate, like the others in the passage. *νιγλάρων*—the sound of a pipe or whistle, or (some say) the whistle itself.

555. *τὸν δὲ Τήλεφον κ.τ.λ.*—another quotation from the play. 'Don't we suppose Telephus (the Spartans) would? Then we must indeed be senseless.'

557. The chorus now divides, half siding with Dicaeopolis and half against him. *ἄλῃθες*—note the change of accent when the word is used as an indignant exclamation. *ὤπίτριπτε*—so *Pac.* 1236: *Plut.* 275, *ὡς σεμνὸς οὐπίτριπτος*.

558. For *λέγειν* with double accusative cf. var. lect. 338: *Eccl.* 435, *γυναῖκας πόλλ' ἀγαθὰ λέγων*.

560. *καί...γε*—'yes, and all he says is just': cf. 798; *Ran.* 183, *νῆ τὸν Ποσειδῶ κάστι γ' ὁ Χάρων οὔτοσι*. I think that there should be no comma after *Ποσειδῶ*, as the affirmation belongs to the whole sentence. In such cases *γε* either stands as here or precedes the oath, as *Nub.* 135, *ἀμαθῆς γε νῆ Δι'*.

563. *ἀλλ' οὐδὲ χαίρων*—'he shan't say it with impunity, either'; *οὐδέ* = 'also not' as often. *οὔτι* however is supported by *Ran.* 843, *ἀλλ' οὔτι χαίρων αὐτ' ἐρεῖς*, and other passages. The hostile half-chorus now rush to attack the speaker; but are stopped and held back by the others.

564. *οὔτος σὺ κ.τ.λ.*—*Eg.* 240, *οὔτος, τί φεύγεις; οὐ μενεῖς; Av.* 354, *οὔτος, οὐ μενεῖς; θενεῖς*—*θελνω* is an old word which 'occurs out of tragedy only in comic verse'; see *New Phrynichus* p. 10.

565. *ἀρθήσει*—a metaphor from wrestling, 'sublimis rapiere' (Müller): the scholiasts say *καταληφθήσῃ*, 'you shall be seized,' and *καταβληθήσῃ*; cf. 571.

566. *ὠ Δάμαχ'*—see 270. *βλέπων ἀστραπᾶς*—cf. 254: *Plut.* 328, *βλέπων ἀντικρυς Ἀρη*.

567. *γοργολόφα*—'grim-crested' or 'Gorgon-crested.' The crest of Lamachus, as we shall see, was a special terror to Dicaeopolis, as well as the shield which bore a Gorgon's head. *φανεῖς*—like a protecting deity.



568. ὦ φυλέτα—an appeal more earnest than true, as Lamachus belonged to Cephale in the tribe Acamantis, while Acharnae was in the tribe Oeneis.

570. τειχομάχας—Mitchell here cites Hdt. ix. 70, to show the excellence of the Athenians in τειχομαχία: cf. Thuc. i. 102, 2, ὅτι τειχομαχεῖν ἐδόκουν δυνατόι εἶναι. An engineer officer would thus stand high at Athens.

571. ἔχομαι μέσος—*Eq.* 388, ἔχεται μέσος: *Ran.* 469, ἀλλὰ νῦν ἔχει μέσος. It is a wrestling expression, sometimes merely a metaphor.

572. Lamachus appears from his house; see note on 174. He is arrayed with all the burlesque splendour of a stage warrior, and his helmet bears three enormous crests, like that of the holiday-colonel, as Mitchell calls him, *Pac.* 1172, θεοῖσιν ἐχθρὸν ταξίλαρχον προσβλέπων τρεῖς λόφους ἔχοντα καὶ φοινικίδ' ὀξέϊαν πάνυ. There are also two ostrich plumes wreathed round it. The hero speaks in a mock-heroic strain, while Dicaeopolis cowers at his glance.

573. κυδοιμόν—the din of war; personified as the henchman of Ares, *Pac.* 255: cf. Hom. *Il.* v. 593.

574. Γοργόν—see Hom. *Il.* xi. 36 for the Gorgon on Agamemnon's shield. σάγματος—the case or covering of the Gorgon-headed shield. In *Vesp.* 1142 the word means a cloak or wrapper.

575. τῶν λόφων κ.τ.λ.—‘O crests and companies.’ Possibly mere alliteration is sought in this military outburst; Müller however holds that Lamachus appears with an armed posse; while Meineke and Hamaker, assuming that he does not, omit the line, as made up from 578 and 1074. Some assign it to the semi-chorus.

576. οὐ γάρ—cf. 827: *Vesp.* 836, οὐ γάρ ὁ Λάβητος κ.τ.λ.; *Ran.* 25, οὐ γάρ φέρω ᾿γώ; It answers a question with a sort of expostulation, ‘Why, has he not all along been reviling our state?’ πάλαι—with present, like νοσῶ πάλαι, ‘I have been long ill.’

577. κακορροθεῖ—*Thesm.* 896: *Eur. Hip.* 340.

578. ἀλλά—for ἀλλὰ in entreaties etc. see 403 sq.: *Madv. Gr. Syntax* § 278.

579. κἀστωμυλάμην—*Thesm.* 461: *Eq.* 1376: ‘seems almost confined to comedy’ (Neil).

580. οὐκ οἶδά πω—i.e. I can’t yet collect myself, I’m still giddy with fear. This seems to give a very good sense. Müller however and

Meineke read οὐκ οἶδα. *Λ. πῶς*; while Blaydes suggests οὐκ οἶδ' ἔτι (or ὅ τι).

582. *τὴν μορμόνα*—*Ρακ.* 474, οὐδὲν δεόμεθα τῆς σῆς μορμόνος, also of Lamachus' Gorgon-shield. Dicaeopolis may have feared being turned into stone.

583. *ὑπτίαν*—so as to hide the head; then it strikes Dicaeopolis that the hollow of the shield might serve as a basin.

585. *τοὐτὶ πτίλον σοι*—giving him one feather from the plume: *Ρακ.* 256, οὐτοσί σοι κόνδυλος. *πτίλον* is properly the down or small under feather.

588. *πτίλον γάρ ἐστιν*—in the manuscripts and in most editions Dicaeopolis asks the question *πτίλον γάρ ἐστιν*; 'this a plumelet?' staring in amazement at some enormous burlesque of a feather, as Merry puts it, which Lamachus has handed to him. Another view is that Lamachus tries to stop Dicaeopolis, crying out in horror, 'Why, it's an ostrich feather' (cf. 1105), but is interrupted in his turn. So Müller, Meineke, etc. arrange the line.

589. *κομπολακύθου*—the verb *ἐκομπολάκουν*, from *κόμπος* and *λακύν*, occurs *Ρακ.* 961. The scholiast also connects the word with *λήκυθος*, as blown out and as giving empty sound.

590. *τεθνήξεις*—see note on 325. Here the manuscripts have *τεθνήσκει* or *τεθνήξει*, but most editors adopt the active.

591. *οὐ κατ' ἰσχύν*—'this is not a case for (in accordance with) force,' but argument. *Aesch. Prom.* 212, οὐ κατ' ἰσχύν...δόλω δέ: so *Hdt.* iv. 201, οὐ κατὰ τὸ ἰσχυρὸν αἵρετοί: cf. 622. Müller follows Meineke in reading *κατ' ἰσχύν σοῦστίν*, meaning 'you have not the power' (to kill me), since half the chorus back Dicaeopolis: or possibly, 'it is not worthy of your prowess to kill a little fellow like me' (*τυννοντοσί*, 367), as Paley suggests.

592. *ἀπεψλώσας*—'why don't you strip off my (suppliant) rags?'

595. *σπουδαρχίδης*—*σπουδάζων περὶ ἀρχάς*: 'no place-hunter's son' (Green). The other patronymics explain themselves.

598. *κόκκυγές γε τρεῖς*—'yes, two or three boobies'; *ἀτακτοὶ καὶ ἀπαίδευτοι*, as the cuckoo *ἄμουνσόν τι φθέγγεται* (schol.). Ten *στρατηγοί* were elected yearly; it would seem that the appointment was very casually bestowed.

600. *ἐν ταῖς τάξεσιν*—'in the ranks': plural because different men had different posts.

601. *οἶος σύ*—the manuscripts have *οἶος σύ*, which Müller retains. There are various instances of such construction according to manuscript

authority, e.g. Dem. *Androt.* 617 § 77, οὐδ' οἷοις περ σὺ χρώμενοι συμβούλοις, where οἷοις περ is now generally read. Most editors say like Dindorf 'solemnis librarium error,' and alter the reading; others explain it by 'assimilation'; see Krüger's *Grammar*, §1. 10, 6. διαδεδρακότας—'having shirked service' by getting lucrative appointments; so *Ran.* 1014, διαδρασιπολῖται.

602. τρεῖς δραχμάς—very high pay; cf. 66. See also Dem. *Fals. leg.* 391 § 158 (Heslop's note), where we find ambassadors provided at the rate of something over a drachma per day.

603. These burlesque names are meant to suggest birth and wealth, Tisamenus being a mythical king of Achaia, while names 'with a horse in them' were aristocratic; cf. 1206: *Nub.* 63.

604. Chares is unknown; some barbarous king is meant. The scholiast however says ἐπὶ ἀμαθίᾳ διεβάλλετο. ἐν Χαόσι—a tribe in Epirus; *Eg.* 78: Thuc. ii. 80, 5 etc.

605. Geres and Theodorus appear to have been profligates of the day. Diomea was a deme of the tribe Aegeis, but we have lost the personal allusion in 'Diomean braggarts.'

606. τοὺς δ' ἐν Καμαρίνῃ κ.τ.λ.—in allusion to the mission of Laches who was despatched to Sicily in 427, 6, Thuc. iii. 86 sq. Καταγέλα (76) is a παρὰ προσδοκίαν, perhaps for Catana. The line is imitated Athen. vii. 315 (96), where one Archestratus who wrote a poem on cookery is called ὁ ἐκ Γέλας, μᾶλλον δὲ Καταγέλας, οὗτος ποιητής.

609. Μαρλᾶδῃ—see 350 for the derivation of this name; and cf. 613.

610. ἀνὴρ—a conjecture of Blaydes. The manuscripts end the line with ἐνη (*sic*), ἐν ᾗ, or the like. Elmsley proposed ἐνι as a shortened form of ἡνι = ἐν, but no other instance is alleged. Bothe has (πεπρέσβευκας) ἐν; ᾗ; 'even one? eh?' Dr Merry (with Curtius) follows the scholiast in reading ἐνη (? ἐνῃ) = ἐκ πολλοῦ, 'though long ago grey-headed': see Lid. and Scott, *ἔνος*. Blaydes supposes that a marginal stage direction (παρεπιγραφὴ) such as ἀνα(νέει) had got into the text and displaced the proper ending of the verse: cf. 113, 4, where ἀνανέει and ἐπινέει are found at the end of the respective lines in several manuscripts.

611. ἀνένευσε—'nodding the reverse way, by throwing back the head, is still in the East the gesture answering to our shake of the head,' Monro on Hom. *Il.* vi. 311, ἀνένευε δὲ Παλλὰς Ἀθήνη. καίτοι γ' ἐστὶ—Elmsley and others read καίτουστί γε, on the ground that καίτοι γε without an intervening word is not Attic.



612. τί δ' Ἀνθράκυλλος—so Reiske for τί δαὶ Δράκυλλος; all these names having an appropriate meaning.

614. ὁ Κοισύρας—one Megacles, according to the scholiast; and some particular young noble may be meant. The editors however doubt it. Megacles was a frequent name in the great family of the Alcmaeonidae, and Coesyra is the typical haughty dame: see *Nub.* 46, 48, 800, 815. Many detect an allusion to Alcibiades, but we do not know of his being in debt or difficulties.

615. ὑπ' ἐράνου—*εἶρανος* is any contribution; and the scholiast holds that the young men in question were behindhand in paying some rate or impost, or perhaps their share of club-money. The meaning may perhaps be that their friends had raised a subscription to pay their debts, and not getting their money back, and perhaps fearing further calls, were anxious to get rid of them.

616. ἀπόνιπτρον—dirty water (cf. ἀπονίζω) thrown out of the windows in the evening: cf. *Iuv.* iii. 277, 'patulas defundere pelves.'

617. ἐξίστω—'out of the way,' a warning to passers by to look to themselves. So the young men are advised to clear out, their friends thinking it best to get them some appointment in foreign parts. Some take it as a call to give up their property to their creditors, ἐξίστασθαι τῆς οὐσίας, but it may be doubted if they had any.

For the form = ἐξίστασο cf. *Ecc.* 737, ἴστω: *Soph. Phil.* 893, so ἐπίστω frequently.

618. ὦ δημοκρατία—*Av.* 1570, ὦ δημοκρατία, ποῖ προβιβᾷς ἡμᾶς ποτε; There the speaker is exclaiming against the political evils of democracy; here he is inveighing against one whose impertinent freedom is intolerable. 'Is this what liberty and equality have brought us to?' (Merry).

619. ἐάν μῃ... Λάμαχος—this imputation of greed and favouritism is grossly unjust to Lamachus, who according to all testimony was brave and capable, but neither rich nor well-connected. See *Plut. Alc.* c. 21. The chorus are all now convinced by the personal appeals they have heard. They want no help from Lamachus, whom they have just summoned so earnestly; and he turns his back on them in contempt.

620. ἀλλ' οὖν—'well, any how.' ἐγὼ μὲν—'I for my part,' whatever others may do.

622. πέλοισι—sc. στρατοῖς. κατὰ τὸ καρτερόν—cf. 592.

623. δὲ... γε—see 203.

625. πωλεῖν... πρὸς ἐμέ—'to sell and traffic with me but not with Lamachus': cf. 722. πρὸς is used in all sorts of personal relations, and



πρὸς ἐμέ is written instead of ἐμοί metri grat. Some indeed understand Λαμάχῳ δὲ (κηρόττω) μὴ (πωλεῖν), but the sense is conclusive against this, as Lamachus could have nothing to sell though he might be glad to buy. Λάμαχον for Λαμάχῳ is an obvious suggestion, but not necessary.

*Parabasis*, lines 626—718.

The actors having left the stage the chorus turn to face the audience in the parabasis: see note on *Vesp.* 1009; and Dict. Ant. i. 422, *chorus*. The present parabasis is complete in its parts except that instead of a κομμάτιον, or short lyrical passage, the anapaests are introduced by two tetrameter lines. It is arranged as follows:—anapaests or parabasis proper, 628—658: μακρόν or πνίγος, 659—664: στροφή or ὠδή, 665—675: ἐπίρρημα, 676—691: ἀντιστροφή or ἀντωδή, 692—702: ἀντεπίρρημα, 703—718.

627. ἀποδύντες—a metaphor from athletes, says the scholiast; but more likely literal. They threw off their outer robes to dance more lightly. τοῖς ἀναπαίστοις ἐπίωμεν—‘let us attack (tackle) the anapaests’: ἐπειμι takes dative or accusative, and here the manuscripts have both. Generally the dative is more used with the idea of attacking, the accusative implying simple approach; so with ἐπελθεῖν. οἱ ἀναπαίστοι in Aristophanes are always the long anapaests of the parabasis: *Pac.* 735: *Av.* 684, ἄρχον τῶν ἀναπαίστων (Neil on *Eg.* 504).

628. ἐφέστηκεν—‘has taken charge of, managed’: *Vesp.* 955, προβατοῖς ἐφεστάναι. ὁ διδάσκαλος ἡμῶν—*Pac.* 738, ἄξιος εἶναι φησ’ εὐλογίας μεγάλης ὁ διδάσκαλος ἡμῶν: so κωμωιδιδάσκαλος: Hdt. vi. 21, Φρυγίχῳ δρᾶμα διδάξαντι. Aristophanes himself is meant, though the play was in the name of Callistratus, cf. 655.

629. πρὸς τὸ θέατρον—‘the house’; the only meaning the word has in literature till well on in the fourth century B.C. (Neil on *Eg.* 233, τὸ θέατρον δεξιόν). Elmsley joins these words with λέγων taking παρῆβη by itself, so Blaydes: Müller dissents from this view, rightly, as I think. Two similar passages, *Eg.* 508: *Pac.* 735, are not decisive either way. δεξιός, like σοφός (opposed to σκαῖός), is a favourite word

of the poet's in belauding himself or complimenting the Athenian audience. This is the first time, he says, that he has been obliged to come forward in his own defence.

630. διαβαλλόμενος κ.τ.λ.—see 377 and 502. ταχυβούλοις... μεταβούλοις—witness the decree to exterminate the people of Mytilene and its reversal next day, Thuc. iii. 36 sq. This was in 427. Cf. *Eccles.* 797,

ἐγὼ δα τούτους χειροτονούντας μὲν ταχύ,  
αἴτι' ἂν δὲ δόξῃ ταῦτα πάλιν ἀρνούμενους.

631. κωμφοδεὶ τὴν πόλιν—*Pac.* 751, ἀνθρωπίσκους κωμωδῶν.

632. ἀποκρίνεσθαι—so we speak of *answering* a charge; 'at my first answer (ἀπολογία) no man stood with me.'

633. πολλῶν ἄξιος ὑμῖν—i.e. at your hands: *Pac.* 918, πολλῶν γὰρ ὑμῖν ἄξιος, followed by a participle as here: so Eur. *Hec.* 309, ἡμῖν δ' Ἀχιλλεύς ἄξιος τιμῆς...θανών κ.τ.λ.

634. ξενικοῖσι—ἀλλοτρίοις, or τοῖς ἀπὸ τῶν ξένων πρεσβέων λεγομένοις (schol.); possibly meaning the persuasive speeches of Gorgias, who, as we learn from Diodorus, accompanied the embassy from Leontini to Athens in 427 (Thuc. iii. 86) and mightily impressed the people with his strange tricks of oratory (τῷ ξενίζοντι τῶν λόγων), Diod. xiii. 53.

635. ἦδεσθαι θωπευόμενους—*Eg.* 1115, θωπευόμενος χαίρεις κ.τ.λ. (spoken to Demus). χαυνοπολίτας—formed like μικροπολίτας, *Eg.* 817: διαδρασιπολίτας, *Ran.* 1014. χαῦνος means puffed up and conceited, rather than easily gulled, as Lid. and Scott understand the word.

637. ιοστέφάνους—we have Pindar's dithyrambic fragment, ὦ ται λιπαραὶ καὶ ιοστέφανοι καὶ δολιδμοί, "Ελλάδος ἔρεισμα, κλειναὶ Ἀθῆναι δαμόνιον ποταμίσθρον: concerning which Isocrates tells us that the people in their delight at this praise made Pindar a πρόξενος and bestowed on him 10,000 drachmae. See Neil on *Eg.* 1323; 'every word,' he says, 'seems to have been treasured and quoted in Athens for centuries.'

638. ἐπ' ἄκρων—'you sat on the tips of your tails'; you could hardly keep your seats, as Mitchell puts it.

639. ὑποθωπεύσας—*Vesp.* 610, τὸ γυναιὸν μ' ὑποθωπεύσαν. λιπαράς—the special epithet of Athens though sometimes given to other cities: see Neil on *Eg.* 1329. It is said to refer to the *rich* gift of the olive; but it might suggest the bright air of Attica, or the *shining* buildings of the city.

640. ἤρετο πάν ἄν—iterative use of ἄν with the imperfect indicative; see note on *Vesp.* 269, and Goodwin § 162: cf. *Nub.* 1382, et

βρῶν εἴποις (frequentative), ἐγὼ γνοῦς ἂν πιεῖν ἐπέσχον. For εὐρίσκομαι, to obtain an honour or reward, cf. Dem. *Lept.* 457 § 1, εὐρομένους ἀτέλειαν etc. ἀφύων τιμὴν—as they ought to be smooth and shining. Note the accent: ἀφύων is from ἀφύης.

642. ὥς δημοκρατοῦνται—‘how their government is conducted.’ Probably in the *Babylonians* the poet had shown how the allies suffered from Cleon’s adherents; see note on l. 6.

643. ἀπάγοντες—*Vesp.* 707, τὸν φόρον ἡμῖν ἀπάγουσι: Thuc. v. 53, 1, ὁ δέον ἀπαγαγεῖν οὐκ ἀπέπεμπον. These compounds with ἀπό imply paying what is due: Blaydes’ correction to προσάγοντες is therefore wrong.

645. παρεκινδύνευσ’—of a perilous venture: *Vesp.* 6: *Eq.* 1054: *Ran.* 99, φθέγγεται τι παραεκινδυνευμένον, ‘a boldly hazarded saying.’

646. οὕτω δ’—‘and thus’: not to be taken with πόρρω, ‘so far... that’ which would require ὥστε, as *Av.* 488 (Müller).

647. ὅτε καί—cf. 401: *Nub.* 7, 34 etc. So ὁπότε (Thuc. ii. 60, 4), ἐτεῖ, ἐπειδὴ sometimes give the cause. Λακεδαιμονίων τὴν πρεσβείαν—Thucydides speaks of an embassy from Sparta to Persia at the beginning of the war (ii. 7). βασιανίζων—ἀκριβῶς ἐξετάζων (schol.).

650. γεγενῆσθαι—Müller alters the text to τε γενέσθ’ ἂν, thinking a future meaning required. There is however no need for a change; the perfect gives an excellent sense. The King considered that whichever side was soundly rated by the poet must have been bettered by his satire, and would therefore be victorious in the war.

651. τοῦτον ξύμβουλον—‘him to counsel them,’ not ‘this counsellor.’

652. ὑμᾶς...τὴν εἰρήνην προκαλοῦνται—προκαλεῖσθαι takes an accusative (1) of the person, Thuc. iii. 34, 3, προκαλεσάμενος ἐς λόγους Ἰππίαν: (2) of the thing, *Eq.* 796, τὰς σπονδὰς προκαλοῦνται: also a double construction with cognate neuter, Plat. *Euthyphr.* 5 A, αὐτὰ ταῦτα προκαλεῖσθαι αὐτόν. Here τὴν εἰρήνην is cognate, but I know of no similar instance with προκαλεῖσθαι. We have however an analogous double accusative with προσκαλεῖσθαι, Dem. *Panlaen.* 978, § 41, προσκαλεῖται με τὴν δίκην. Λακεδαιμόνιοι’s τὴν has been suggested.

653. τὴν Αἰγίαν ἀπαιτοῦσιν—a poetical fiction, at this date. It is true that at the beginning of the war the independence of Aegina was one of the Spartan demands, Thuc. i. 139, 1. But in 431 the Athenians expelled the inhabitants and in their place sent settlers of their own.

654. τοῦτον...ἀφέλονται—not ‘dispossess him’ of his holding in Aegina (why should they desire it?); but ‘take him away’ from the



Athenians. If the Spartans got Aegina, the poet would be transferred with the island, and Sparta would have his services.

655. ἀλλὰ...μή ποτ' ἀφήθ'—‘but do you never let him go, since his ridicule will be just,’ and therefore salutary (650). There is no difficulty in the cognate construction; which resembles *βοηθεῖν τὰ δίκαια* and the like.

657. ὑποτείνων—‘holding out,’ promising: Thuc. viii. 48, 1, ὑποτεινόντος αὐτοῦ Τισσαφέρην φίλον ποιήσσειν. μισθοῦς—e.g. for attending the law courts and assembly, payment for which duties was begun or increased by the demagogues of this time.

658. κατάρδων—‘bespattering you’ with praise, or promises (schol.).

659—664. The μακρὸν or πνίγος, so called because it was uttered in one breath (ἀπνευστί) and nearly choked the reciter. In subject it is always closely connected with the preceding anapaests; e.g. *Vesp.* 1051: in *Eq.* 547 the sense goes on without a break.

659. πρὸς ταῦτα—‘in face of this,’ ‘therefore’: so the πνίγος *Pac.* 765, πρὸς ταῦτα χρέων κ.τ.λ.: *Soph. Aj.* 971, πρὸς ταῦτ' Ὀδυσσεὺς ἐν κενοῖς ὑβριζέτω: *El.* 820, etc. These lines are from Euripides (*Frag.* 974) except that the original runs πρὸς ταῦθ' ὃ τι χρεῖ..., and concludes κοῦ μή ποθ' ἄλῳ κακὰ πρᾶσσων. They became proverbial and are often cited, e.g. twice by Cicero, *Ep. Att.* vi. 1, 8 (partly), and viii. 8, 2.

παλαμάσθω—*Nub.* 176, τί ἐπαλαμήσατο; *Pac.* 94, with τὸ λημμα νέον.

661. τὸ γὰρ εὖ—*Aesch. Ag.* 159, τὸ δ' εὖ νικάτω.

662. κοῦ μή ποθ' ἄλῳ—the construction is not uncommon in Aristophanes, e.g. *Pac.* 1304: *Av.* 461.

663. περὶ τὴν πόλιν—cf. 696.

665—675. The chorus now pass from vindicating the poet to complaints of their own wrongs. They begin with an invocation of the charcoal Muse of Acharnae: so the chorus appeals *Eq.* 559, δεῦρ' ἔλθ' ἐς χόρον, to Poseidon: *Pac.* 775, Μοῦσα...μετ' ἐμοῦ χόρευσον etc.

665. φλεγυρά—‘glowing,’ literal and metaphorical; so ἐντονος, ‘vehement.’



667. οἷον—best understood as relative 'in such sort as'; 'tanto impetu veni...quanto' (Blaydes); rather than as an exclamation 'how,' with a full stop at the end of the line before.

668. φέψαλος—*Vesp.* 227, πηδῶσι καὶ βάλλουσιν ὥσπερ φέψαλοι, ἀνήλατ'—'leaps up,' gnomic aorist. ἐρεθιζόμενος—cf. the chorus Eur. *Bacch.* 148. οὐρίᾳ ῥίπιδι—'the favouring fan': cf. 888. The words have a tragic tone: οὐριος is a favourite Euripidean word; indeed an ingenious critic detects in the very syllables a pun on the name of Euripides.

670. ἐπανθρακίδες—'fry': *Vesp.* 1127. παρακείμεναι—at hand, ready for the frying pan. The compound with παρά however rather means 'served up,' as in παρατίθημι (85), and we might expect ἐπικείμεναι, sc. τῷ πυρί.

671. Θασίαν—sc. ἄλμην, brine: Athen. vii. 329 B, τοὺς εἰς τὸ ἀπανθρακίζειν ἐπιτηδείους ἰχθῦς εἰς ἄλμην ἀπέβαπτον ἥν καὶ Θασίαν ἐκάλουν ἄλμην. See other quotations in Blaydes: cf. *Vesp.* 1515, ἄλμην κύκα τούτουςιν ἥν ἐγὼ κρατῶ. Apparently the fish were popped into the pickle while hot from the pan, see *Vesp.* 329—331: Blaydes however says 'priusquam in igne torrerentur.' λιπαράμπυκα—a beautiful dithyrambic word (Pind. *Nem.* vii. 22), formed like χρυσάμπυξ, as if Θασία were a charming maiden in festal array. The pickle, says Paley, was made of oil and brine, and is called λιπαράμπυξ from the oil that rises to the top; hence it was shaken or stirred up (ἀνακυῶσι) before use.

672. μάττωσιν—it seems rather too late in the day to begin kneading dough. Meineke therefore proposes κάπτωσιν: Hamaker and Blaydes βάπτωσιν: but neither suggestion is very tempting.

673. ἐλθέ—with ὡς ἐμέ, the accusatives depending on λαβοῦσα.

676—718. A protest against the unworthy treatment of old citizens, men who had done good service in their country's cause, who now find themselves dragged into court by ambitious young speakers, and cast in heavy penalties.

677. ἐκείνων ὧν—for the attraction of the relative cf. l. 6: *Vesp.* 561, τοῦτων ὧν ἂν φάσκω.

678. γηροβοσκούμεσθ'—Eur. *Med.* 1033: cf. γηροβοσκός. According to Plutarch, *Sol.* c. 31, there was a law of Peisistratus for

disabled old warriors, τοὺς πηρωθέντας ἐν πολέμῳ δημοσίᾳ τρέφεσθαι; but it was probably obsolete.

679. ἐμβάλλοντες ἐς γραφάς—*Nub.* 1460, ἐμβάλλωμεν ἐς κακόν. γραφάς—some actual cases seem meant, for the word implies specifically criminal proceedings: it is not general like δίκαι and πράγματα.

681. οὐδὲν ὄντας—*Ecc.* 144, οὐδὲν γὰρ εἶ: the converse of εἶναι τις or τι. παρεξηλημένους—lit. 'played out,' like pipes with worn-out mouthpieces.

682. Ποσειδῶν ἀσφάλειος—worshipped at Athens under this title, says the scholiast. He caused and therefore could avert earthquakes and storms, and his grace bestowed a quiet sea. There is also very likely a pun on ποσίν and Ποσειδῶν as Bergler suggested, 'quasi dicat ὦν τοῖς ποσίν ἀσφάλεια βακτηρία.'

683. τονθορύζοντες—'muttering, mumbling': *Vesp.* 614: *Ran.* 747. τῷ λίθῳ—the βῆμα in the court: *Pac.* 680, in the Pnyx: cf. *Eq.* 956, ἐπὶ πέτρας δημηγορῶν. The aged accused stands in court without being able to make an audible or intelligible defence.

684. τῆς δίκης τὴν ἡλύγην—'the obscurity of—the process.'

685. ὁ δὲ νεανίας κ.τ.λ.—the text, as Mr Green shows, is probably right and gives a good sense. The young man gladly seizes the occasion (σπουδάσας) of putting in practice his lessons of rhetoric and showing off his eloquence in court. εἰαυτῷ ξυνήγορεῖν is then 'to prosecute his own case.' It is indeed true that the συνήγορος as a rule was not the same as the accuser; see *Dict. Ant.* ii. 744, for a full account of the word. Blaydes therefore, following Elmsley, who regarded νεανίας as acc. plural, reads νεανίαν, 'having secured the aid of a young advocate': while Müller substitutes ἐταίρῳ for εἰαυτῷ. For σπουδάξω with inf. cf. *Soph. Oed. Col.* 1143, τὸν βίον σπουδάξομεν λαμπρὸν ποιέσθαι.

686. ἐς τάχος—ταχύς: more commonly διὰ τάχους, ἐν τάχει etc. ξυνάπτων—either 'attacking, engaging,' sc. μάχην: *Hdt.* iv. 80, μελλόντων δὲ αὐτῶν συνάψειν: *Thuc.* vi. 13, 3, ξυνῆψαν πόλεμον: or sc. ῥήματα, 'de conciso genere loquendi,' with a compact, well-ordered speech. στρογγύλοις—'rounded, terse': see Cope on *Ar. Rhet.* ii. 21, 7, προστιθέντα τὸ διότι στρογγυλώτατα: cf. *Cic. Brut.* 68, 272, rotunda constructio verborum: id. *Fin.* iv. 3, 7, a te quidem apte et rotunde.

687. ἀνεγκύσας—on the platform, βῆμα: *Vesp.* 568, τὰ παυδάρ' εὐθὺς ἀνέλκει. σκανδάληθρ' ἰστάς—'setting traps': according to the scholiast the word means the hooked catch or trigger (τὰ ἐπικαμπῆ ξύλα) which set the trap off. σκάνδαλον is a later form.

688. **ἄνδρα Τιθωνόν**—Hor. *Od.* ii. 16, 30, longa Tithonum minuit senectus. Somewhat similarly Κρόνος means an antiquated fool, e.g. *Nub.* 929; cf. *Nub.* 998. where a son calls his father Iapetus (the brother of Cronos). **ταράττων καὶ κυκῶν**—*Eg.* 251, *διωκε καὶ τάραττε καὶ κύκα*: *Pac.* 654, *καὶ κύκηθρον καὶ τάρακτρον*.

689. **μασταρίζει**—‘mumbles’: *συνέλκει καὶ συνάγει τὰ χεῖλη* (schol.).

690. **λύζει**—‘sobs’: *Soph. Oed. Col.* 1621, *λύγδην ἐκλαιον*. Meineke reads *ἀλύει* ‘goes frantic,’ a var. lect. suggested by the scholiast. The word however is tragic (*Vesp.* 111, in parody) not Attic, and it does not improve the sense.

691. **σορόν πρίασθαι**—cf. *Plut.* 556, *καταλείπει μὴδὲ ταφῆναι*.

692. **ταῦτα πῶς εἰκότα**;—cf. 703, *τῷ γὰρ εἰκός*;

693. **περὶ κλεψύδραν**—i.e. in a law court: *Vesp.* 93, *ὁ νοῦς πέτεται τὴν νύκτα περὶ τὴν κλεψύδραν*. Thus τὸ ὕδωρ comes to mean the litigant’s allotted time for speaking.

697. **Μαραθῶν**—here there is no doubt of the reading, but elsewhere, e.g. *Vesp.* 711, it is a question whether *ἐν* should be retained or not. The charcoal-burners, as in 181, are all old Marathon men, ‘Aristophanes (as is frequently elsewhere his practice) treating his chorus as types rather than as individuals’ (Rogers, on *Vesp.* 1071). Mitchell notes ‘That, even in the days of Aristophanes, the perpetual allusions to this theme of national vanity and exultation had surfeited men of soberer minds, is evident from the language which Thucydides puts into the mouth of one of his speakers: τὰ δὲ Μηδικὰ καὶ ὅσα αὐτοὶ ξύνιστε, εἰ καὶ δι’ ὅχλου μᾶλλον ἔσται ἀεὶ προβαλλομένοις, ἀνάγκη λέγειν’ (i. 73, 2).

698. **ὅτ’ ἦμεν**—taken separately by some critics and emphatically, ‘cum vigebamus,’ ‘when we were (good for something).’ **ἐδιώκομεν**—he plays on the double sense of *pursuing* or *suing* (in Scottish law the prosecutor is the *pursuer*): so *Eg.* 969: *Vesp.* 1207.

700. **κᾶτα πρὸς ἀλισκόμεθα**—so most editors, cf. 1229: the manuscripts have *προσαλισκόμεθα*, which might have the same meaning: cf. *Vesp.* 1420, *καὶ χάριν προσείσομαι*, ‘and I will be grateful too’; *προσέχειν*, ‘to have besides,’ *Plat. Rep.* 521 D. Elmsley suggested *καὶ προσέθ’* ἀλ., which says Blaydes ‘valde mihi arridet.’

702. **Μαρκίας**—a contentious and noisy speaker, says the scholiast.

703. **τῷ γὰρ εἰκός—τῖνι τρόπῳ** (or *τεκμηρίῳ*); so *Thesm.* 839: *Nub.* 385, *τοῦτ’ ἰν’ ὧν χρὴ πιστεύειν*; **ἤλικον Θουκυδίδην**—for the construction cf. *Ecol.* 465, *τοῖσιν ἤλικοις νῶν*. Thucydides the son of Melesias was ostracised about 442: cf. *Vesp.* 947. We know nothing



of his subsequent history; see Grote ch. 47: Plut. *Per.* c. 11—14. Having been the chief opponent of Pericles, he is taken as a representative of the good old school.

704. *ἔνυπλεκέντα*—‘entangled,’ i.e. lost, in the desert, and ‘engaged’ in a struggle with Cephisodemus: cf. Eur. *Bacch.* 800, ἀπὸρῳ γε τῷδε συμπεπλεγμένα ξένῳ: ‘a word derived from the *συμπλοκή* of wrestlers’ (Paley). τῇ Σκυθῶν ἐρημίᾳ—‘the Scythian desert’ seems to have been proverbial: Aesch. *Prom.* 2, Σκύθην ἐς οἶμον ἄβατον εἰς ἐρημίαν. Here it means Cephisodemus himself, who is sneered at as having barbarian blood in his veins, and being no better than a Scythian τοξότης (54).

705. *ξυνηγόρῳ*—here, and *Vesp.* 482, an advocate for the prosecution; see 685.

706. *κάπεμορξάμην*—Hom. *Il.* ii. 269, ἀπομόρξατο δάκρυ: so κόρας ἐξομόρξασθαι, Eur. *El.* 501.

707. ὕπ’ ἀνδρὸς τοξότου—both meanings are suggested, a policeman, and Cephisodemus himself.

708. *ἐκεῖνος ἦν*—both words are emphatic: cf. *Nub.* 534, Ἡλέκτραν κατ’ ἐκείνην: *Vesp.* 235, ἦβης ἐκείνης. ‘When he was indeed Thucydides’ i.e. his old self in full vigour (Merry).

709. *Ἀχαίαν*—a name of Demeter (=Dolores, ‘our Lady of Pain’) derived, according to Hesychius, ἀπὸ τοῦ περὶ τὴν κόρην ἀχουσι, from her lamentations when seeking for Persephone. The sense seems to be, he would not have stood such clamour (and cross-questionings) from the goddess herself, much less from a beggarly lawyer. There may be some allusion which we have lost; as it is the goddess seems dragged in rather irrelevantly. ‘Mihi quidem mendosus videtur hic locus,’ says Blaydes, but it is not clear how it should be altered.

710. *μέντ’ ἄν*—cf. 162: 906 (with optative). *Εὐάθλους*—οὗτος ῥήτωρ πονηρὸς (schol.). He is mentioned *Vesp.* 592; and in the *‘Olkades* (Frag. 362) we have πονηρὸς τοξότης ξυνηγόρος, ὥσπερ Εὐάθλος.

712. *περιτόξευσεν δ’ ἄν*—‘would have outshot (or out-constabled)’: cf. Plaut. *Pseud.* ii. 1, 10, Ballionem exballistabo. Meineke and Blaydes read ὑπεριτόξευσεν, as *περιτόξω* is not found elsewhere: cf. however *περίειμι* ‘to be over and above,’ *περιγίγνομαι*, etc. αὐτοῦ—Euathlus or Cephisodemus? Both seem jeered at as τοξόται. Blaydes suggests αὐτοῦς (ipsos), αὐτοῦ standing rather awkwardly.

713. *ὑπνον λαχεῖν*—for the (partitive) genitive with λαγχάνω see *Lid.* and *Scott.* Meineke and Blaydes (with Cobet) read τυχεῖν.

714. *χωρὶς εἶναι*—i.e. that prosecutions be kept separate; the old



man to have an old man to denounce him, the young one some youthful profligate.

716. ὁ Κλεινίου—Alcibiades, who was now about twenty-five and was already conspicuous. His speaking is alluded to in a passage from the *Δαιταλῆς* (Frag. i.) preserved by Galen.

717. κάζελαίνειν κ.τ.λ.—these two lines are rejected by Hamaker as a mere repetition of 714—716 added by a later hand. Genuine or not, they are awkward and puzzling. Blaydes translates ‘and for the future we must expel—inflicting a penalty for non-compliance—the old man by means of the old and the young by the young.’ So Müller, except that he says *ἐξελαίνειν* = in ius vocare, a doubtful rendering. *κἂν φύγῃ τις ζημιούν* is then parenthetical, ‘if any one evade or disobey you must fine him.’ No doubt *φεύγω* is thus used, e.g. Dem. *Lept.* 498 § 138, *εἰ δὲ τοῦτο φεύξονται*. But here we should expect all the words to refer to a trial, and *φεύγω* to mean ‘to be on one’s defence.’ This would give the translation ‘we ought to banish and, in case of a defendant, fine etc.’ Even so *κἂν φύγῃ τις* seems out of place, as it should belong to the whole clause: and one might suggest

*κάζελαίνειν, ἣν φύγῃ τις, καὶ τὸ λοιπὸν ζημιούν  
τὸν γέροντα χρὴ γέροντι.*

There is however the objection that we ought to have *φείγῃ*, not the aorist; and I doubt if *ζημιούν* means ‘to fine’ without *χρήμασι* or the like. Merry suggests the meaning ‘or if he has already gone into exile you should distrain on his property’ (in Athens).

Paley reads *κἂν φυγῇ τις ζημιῶ* (*ζημιούν*) *τὸν γέροντα* κ.τ.λ. ‘and, in case of the penalty being exile, to punish etc.’; thus following the scholiast, *κἂν ἐξελαίνειν χρῆ, κἂν φυγῇ ζημιούν, ὑπὸ γέροντος τοῦτο πᾶσχειν τὸν γέροντα*. This makes good sense; but is there much difference in meaning between *ἐξελαίνειν* and *φυγῇ ζημιούν*?

Note that Blaydes now reads *ἔφλη* (689) for *φύγῃ*.

718. τῷ γέροντι...τῷ νέῳ—these must be taken as instrumental datives for *διὰ τοῦ*, a questionable construction with persons (it is one of the explanations suggested of *κορυθίῳ ἀνδρὶ* κ.τ.λ. Thuc. i. 25, 4). There is further Porson’s objection, ‘vitiosus est articulus ante γέροντι et νέῳ.’ Blaydes therefore suggests *τὸν γέροντα μὲν γέροντι τὸν νέον δὲ γ’ αὖ νέῳ*: but even so we scarcely get an attractive line.

719. Dicaeopolis again comes on the stage, carrying three straps or whips, and begins to set out the boundaries of his market. ἄροι μὲν—answered by ἀγορανόμους δὲ l. 723.

722. Meineke and others follow Elmsley in rejecting this line as a mere hash-up of 625. ἐφ' ᾧτε seems to me in its favour, being a good classical construction: cf. *Plut.* 1141, ἐφ' ᾧτε μετέχει καὶ αὐτός 'on condition that.' On the other hand πωλεῖν πρὸς ἐμέ sounds like an echo of ἀγοράζειν πρὸς ἐμέ in 625. Δαμάχω δὲ μή—sc. πωλεῖν: see however Green, and Shilleto on *Thuc.* ii. 24, 2. Notwithstanding their authority I cannot believe that Lamachus is here forbidden to sell, a positive prohibition to him being understood from ἔξεστι. The meaning is plain that Dicaeopolis having got his truce is opening a market for foreigners 'on condition that they sell to him and not to Lamachus.' Lamachus was not a foreigner nor had he anything to sell; but we see later on that he would have liked to be a purchaser (960).

723. ἀγορανόμους—'they were ten in number, five for the city and five for the Peiraeus, and were chosen by lot one from each tribe: cf. *Vesp.* 1407: *Dem. Timocr.* 735 § 112' (*Dict. Ant.*).

724. ἱμάντας—on this passage the scholiast seems to have grounded the statement that the ἀγορανόμοι were armed with whips. It is however doubtful: see *Dict. Ant.* ἐκ Λεπρῶν—there may have been a place near Athens called Λεπρός or Λεπρόι with a tannery, as the scholiast surmises; or we may here have a reference to Lepreum in Elis, as in *Av.* 149. Another suggestion is ἐκ Λεπρῶν sc. δερμάτων, 'because many hides were the toughest': while some see an allusion to λέπειν ὅ ἐστι τύπτειν (*schol.*).

726. μήτ' ἄλλος...Φασσιανός—'nor any other man of information.' The pun on Φάσις and φάσις is one of many jokes on φαίνω: see 826, 917.

727. τὴν στήλην—the tablet or column on which the treaty was inscribed. It was important, indeed essential: *Thuc.* v. 18, 10, στήλας δὲ στήσαι Ὀλυμπίῃσι καὶ Πυθοῖ κ.τ.λ. (after the terms of peace). In 419 we read that the Athenians having a complaint against Sparta inscribed on the foot of the treaty-tablet (ὑπέγραψαν) a record that the Lacedaemonians had not abided by their oaths (*ib.* 56, 3).

729. A starving Megarian appears with two little daughters whom he wants to sell. His talk is Doric; but not always good Doric, says

Elmsley, who adds that its variations from rule may be partly the fault of copyists, but are partly no doubt due to the poet himself. Stage-Doric, like stage-Boeotian later on, offers a tempting field to the dialectical purist, and he will find a fully equipped guide in Dr Blaydes. See also the Glossary of forms in Dr Merry's edition. Here it is only necessary to notice a few words from time to time.

730. *τυ = σε*, common in Theocritus. *ναὶ τὸν φίλιον*—sc. *Δία*. The name of the deity in such phrases is appropriately chosen, e.g. Plat. *Euthyphr.* 6 B, ἀλλά μοι εἰπὲ πρὸς φίλου means 'I appeal to you as a friend to tell me': cf. 742.

731. *κώρι'*—for *κούρι'*, diminutive of *κόρη*. Blaydes suggests *χοιρί'* or *χοιριδί'*, 'ita enim dici solere puellas satis notum.' This may be true, but here it would be a mistake partly to anticipate line 739.

732. *ἄμβατε*—i.e. on to the stage: cf. *Eg.* 149, ἀνάβαινε, when the sausage-seller comes on. This is one of the passages which show that in the Greek theatre the stage was raised above the orchestra, a view which has been disputed; see Dict. Ant. ii. 812. *ποττὰν μᾶδδαν, αἶ' χ'*—i.e. *πρὸς τὴν μᾶζαν εἶ κε (ἐάν)*.

733. *ποτέχετ'...γαστέρα*—'lepidè positum pro τὸν νοῦν' (Blaydes): 'attend with all your—stomachs.'

735. *πεπρᾶσθαι πεπρᾶσθαι*—both girls speak at once: cf. *Ran.* 184, where the triple salutation *χαῖρ' ὦ Χάρων*, indicates three speakers.

737. *φανερὰν ζημίαν*—'a clear loss,' because they were so skinny and ill-fed (Merry): Blaydes cites Antiph. com. iii. 150, τὸ προῖκ' ἀποθανεῖν ἐστὶ φανερὰ ζημία: Alciph. iii. 21, ὁ δὲ θητεύων παρ' ἡμῖν ζημία καθαρά.

738. *Μεγαρικά τις μαχανά*—here the Megarians seem credited with sharpness and rascality; while in *Vesp.* 57, γέλωτα Μεγαρόθεν κεκλεμμένον, they are charged with coarseness and low buffoonery. Possibly however comic stage tricks may be meant in both passages.

739. *χοίρω*s—the word does double duty, first with ὑμὲ σκευάσας as in 121, secondly as the object to *φέρειν*. *φασῶ*—the contracted Doric future; so *δοξεῖτε* (741), *λξεῖτε* (743) etc.

740. *ὀπλὰς*—in Homer always of the solid hoofs of horses etc.; but Simonides uses the word of pigs, and Hesiod and others of horned cattle (schol.). Meineke suggests *στολὰς* for *ὀπλὰς*, as *περιθεσθε*, he says, can scarcely be used with *ὀπλὰς*. Blaydes, with Hamaker, reads *τῶς* (i.e. *ὡς*) *χοιρίαι* for *τῶν χοιρίων*, as 'offendit articulus in vulgata.'

741. *ὅπως δὲ δοξεῖτ'*—so 746. For this form of exhortation or command see Goodwin §§ 271—274. It is especially common in the



colloquial language of Aristophanes, and is often combined with the imperative, e.g. *Ran.* 627.

742. Ἑρμῶν—appealed to as the god of traffic; cf. 816. ἱξείν—ἱκω (or Doric *ἐκω*) is common in Homer but not found in tragedy or Attic prose: cf. 750.

743. ἄπρατα—so Blaydes and Holden, with Ahrens. The manuscripts have τὰ πρῶτα (πρώτα) πειρασείσθε τὰς λιμοῦ, 'you shall experience the extreme of hunger,' a strange expression and a very doubtful accusative construction. τὰ πρῶτα might however be adverbial, 'in the highest degree' (Merry). For λιμός fem. see Lid. and Scott.

747. μυστηρικῶν—ὅτι ἐν τοῖς μυστηρίοις τῆς Δήμητρος χοῖρος θύεται (schol.): cf. 764: *Pac.* 374,

ἐς χοιρίδιόν μοι νυν δάνεισον τρεῖς δραχμας

δεῖ γὰρ μνηθῆναι με πρὶν τεθνηκέναι.

748. ὅπα—sc. ἐστί: *Soph. Aj.* 103, ἧ τοῦπίτριπτον κίναδος ἐξήρου μ' ὅπου; Meineke and Müller read ἐγὼν δὲ καρυξῶ. Δικαιόπολις δὲ πᾶ; καρυξῶ then meaning 'I will cry you for sale.'

750. τί ἀνὴρ Μεγαρικός;—sc. πράττει or βούλεται: so Blaydes, comparing *Eur. Iph. T.* 484, τί γὰρ ὁ Λαέρτου γόνος; Most editors read τί; ἀνὴρ Μεγαρικός;

751. διαπεινᾶμες—διά implies a competition, as in διᾶδω, 'to contend in singing.' The Megarian says, 'we are starving against one another'; while Dicaeopolis understands διαπίνομες, and so replies: cf. *Plat. Rep.* 420 D, πρὸς τὸ πῦρ διαπίνοντάς τε καὶ εὐχουμένους.

753. οἷα δῆ—sc. πράττομεν. 'We fare as we do fare, as usual,' with implication that it was but so-so (Green): cf. *Thuc.* viii. 84, 3, οἷα δῆ γαῖται, sc. ποιεῖν φιλοῦσι: *Eur. Or.* 32, κἀγὼ μετέσχον, οἷα δῆ γυνή, φόνου.

755. πρόβουλοι—*Aesch. Sept.* 1006, δῆμου πρόβουλοις τῇσδε Καδμεῖας πόλεως. The στρατηγοὶ at Megara are meant (schol.): 'our provisional committee' (Paley). ἔπρασσον—with the frequent meaning of political arrangement or intrigue.

757. αὐτίκ' ἄρα—'then you'll soon be rid of your troubles.' σά μάν; = τί μὴν; 'of course, yes indeed,' a common form of assent in dialogue.

758. Μεγαροῖ—adverb, from some old singular form; so Πυθοῖ, Ἰσθμοῖ, etc. πῶς...ὄνιος;—cf. *Eg.* 480, πῶς οὖν ὁ τυρὸς ἐν Βοιωταῖς ὄνιος; cf. οὕτω, 817.

759. παρ' ἀμέ—i.e. παρ' ἡμᾶς. This use of the accusative where the dative would be looked for can be paralleled even in Attic, e.g.



Dem. *de Rhod. lib.* 192 § 7, *εἰ βασιλεὺς παρ' αὐτὸν ὄντα με σύμβουλον ποιοῖτο. πολυτίματος*—often applied to the gods in the sense of 'highly honoured'; e.g. 807: *Vesp.* 1001. Here it also means 'high priced,' as in the *Nῆσοι*, *Frag.* 344. 8, *ἐξ ἀγορᾶς ἰχθύδια τριταῖα πολυτίμητα*.

760. ἄλας κ.τ.λ.—see note on 521. ἄρχετε—the Athenians since 427 had held the island of Minoa, and thus 'commanded' the salt traffic at Nisaea; while in another sense they 'commanded the sea' (*ἄλς* fem. sing.).

761. ποῖα σκόροδα;—cf. 62. τῶν δέ!—sc. σκородῶν, of our garlic crop from time to time (Green): or τῶν is relative, as in 870 (Merry).

762. ὅκκ' ἐσβάλητε—ὅκκα (ὅκε κα) = ὅταν. For the Athenian ravages see *Thuc.* iv. 66, 1, *Μεγαρῆς πιεζόμενοι ὑπὸ τε Ἀθηναίων δὲ κατὰ ἔτος ἕκαστον δις ἐσβαλλόντων πανστρατιῶ ἐς τὴν χώραν. τῷς ἀρουραῖοι μύες*—we have the same whimsical sort of order *Vesp.* 129,

ὁ δ' ὥσπερ εἰ κολοῖδς αὐτῷ παττάλους  
ἐνέκρουεν εἰς τὸν τοῖχον, εἴτ' ἐξήλλετο

cf. *ib.* 107.

763. πάσσακι—πάσσαξ = πάσσαλος, a peg or pin. Blaydes reads *πάσσαξι*, adding 'sed aliud quid requiri videtur. qu. κάμαξι.' *ἀγλιδας*—the heads or cloves of garlic: *Vesp.* 680.

766. ἀντεινον—*κρεμάσας ἐπίσκεψαι πόσου βάρους εἰσίν* (schol.). He hands one of them to Dicaeopolis, hence the singular number.

767. τουτὶ τί ἦν—'what ever is this?': so 157: *Vesp.* 183 etc. It is a question in a tone of surprise about a fact found to be already existing.

770. τὰς ἀπιστίας—Elmsley would read *θᾶσθε τόνδε· τὰς ἀπιστίας*, 'what incredulity': cf. 87. There certainly seems no special force here in the plural, which would mean instances of incredulity; the plural of abstract nouns, as Paley says, giving special acts or examples of a general principle.

772. περίδου μοι...αἱ μῆ—i.e. 'I'll bet you it is a pig.' In English we bet that a thing *is* so and so; but in Greek and Latin the proposer of the wager offers to forfeit his stake *unless* he proves right. The principle holds good however the offer is expressed 'I'll bet you' or 'do you bet me,' 'I to lose' being always understood: cf. *Nub.* 644: Neil on *Eg.* 791, where *περὶ* as here is used of the stake.

In Latin we have the analogous use of *nī* with *sponsionem facere*, *pignus dare*, e.g. *Plaut. Pers.* ii. 2, 4, *da hercle pignus nī omnia memini* = 'I'll bet you I remember everything': *id. Rud.* iii. 4, 8, *dato*

arbitrum *si* tuas esse oportet *nive* eas esse oportet liberas: cf. ib. v. 3, 25: Cic. *pro Caec.* 16, 45. In all these cases what the challenger denies is introduced by *si*, what he affirms by *nī*.

θυμιτιδᾶν ἀλῶν—salt mixed with thyme: Plin. *Nat. Hist.* xxi. 21, 89, (thymum) tritum cum sale: ib. xxxi. 7, 41, conditur etiam (sal) odoribus additis. θυμιτᾶων from θυμῆτης (1099) is read by Blaydes; θυματιδᾶν, θυμητιδῶν, θυμιτιδᾶν, being other readings. 'neque displiceret θυμιτιδῶν,' from θυμῆτης, as ἄλες is said to be fem. in Doric.

778. οὐ χρῆσθα;—'won't you?' sc. φωνεῖν, from χράω: Soph. *Ant.* 887, εἴτε χρῆ θανεῖν. The manuscripts have σιγῆς: many editors however read οὐ χρῆσθα σιγῆν but this can scarcely mean 'you ought not to be silent.' Blaydes adopts οὐ χρή τυ σιγῆν.

779. πάλιν τυ ἀποισῶ—*τυ* not elided; so *Eq.* 1225, ἐγὼ δέ τυ ἐστεφάνιξα. R. and some editors have τ' i.e. τέ, a form cited from Theocr. i. 35, εἰς τὲ καταρρεῖ.

788. ἀλλ'...ᾄδε τοι κ.τ.λ.—handing over the second girl. τράφεν—i.e. τρέφειν: Pind. *Pyth.* iv. 115, Κρονίδα δὲ τράφει Σείρωνι δῶκαν: id. *Isth.* vii. 40.

798. καί κ' ἄνις—so most editors for κᾶν ἄνευ, as 'dialecto Doricae non convenit ἄν.' 'Yes, and without their father too, who has himself had nothing to eat' (Merry).

803. τί δαὶ σὺ;—turning to the second girl. This line which appears in the manuscripts in various forms, τί δαὶ σὺκα, σὺ κα, etc., is rejected by many editors as made up of a marginal note. It is not quoted by Suidas though he cites the lines on either side.

805. τῶν λσχάδων—cf. 184.

807. ῥοθιάζουσ'—'gobble, guzzle'; μετὰ ῥόθου καὶ ψόφου ἐσθίουσιν (schol.): cf. ῥόθος, ῥόθιον Thuc. iv. 10, 4, the rush of water from the dashing of oars. Ἡράκλεις—invoked here as proverbial for his voracity: see *Ran.* 549 etc.

808. Τραγασαῖα—a pun from τραγεῖν, 'from Munchester' (Green): Tragasae was a town in the Troad.

810. ἀναλόμαν—picked up, helped myself to: so *Nub.* 981, ἀνελέσθαι. 'They can't have eaten all so quickly,' says Dicaeopolis. 'No,' says the starving father, 'I got one fig for myself.'

812. πόσον πρίωμαι σοι—for the full construction cf. Soph. *Ant.* 1170,

τάλλ' ἐγὼ καπνοῦ σκιάς

οὐκ ἂν πριαίμην ἀνδρὶ πρὸς τὴν ἡδονήν.

So *Pac.* 1261, τοῦτω ταύτ' ὠνήσομαι: *Ran.* 1229, ἐγὼ πρίωμαι τῷδ' ;

Note the similar construction with *δέχομαι* (and see Monro *Hom. Gr.* § 143, 2, 2). The original idea would be that of favour or advantage conferred.

813. The price asked by the Megarian consists of the very commodities his country had been wont to produce (Paley).

815. *ταῦτα δὴ*—sc. *δράσω*: like our 'very good, sir,' accepting an order: *Eg.* 111, *ταῦτ'*: *Vesp.* 142, *ταῦτ' ὦ δέσποτα*.

817. *οὕτω μ' ἀποδόσθαι*—for this construction cf. 248.

818. Dicaeopolis having gone in to fetch the salt and garlic, an informer comes on the stage and at once makes for the Megarian.

819. *φανῶ*—cf. 519. *φαίνω* takes the accusative of either the thing or the person denounced: cf. 912, 914.

820. *πολέμια*—as contraband. *τοῦτ' ἐκεῖν'*—cf. 41.

821. *ὄθενπερ ἀρχά*—as Dicaeopolis had said, 516 sq.

822. *κλάων μεγαριεῖς*—'I'll teach you to play the Megarian,' to talk your language and try your tricks. *κλάων*, 'to your cost,' as in 827.

823. *φαντάδδομαι*—so Meineke and Blaydes for *φαντάζομαι*, in the sense 'I am informed against': cf. *μάδδαν* (732), *χρήδδετε* (734).

824. *ὑπὸ τοῦ*;—some editors have *ὑπό του*, as part of what the Megarian says. *ἀγορανόμοι*—i.e. *οἱ ἀγ.* see 723. For the construction cf. 54, *οἱ τοξόται*.

826. *τί δὴ μαθών*;—'who ever taught you?': so *Vesp.* 251. In both passages Meineke and others read *τί παθών*; 'what possessed you?', a gratuitous alteration and no improvement. *φαίνεις*—*φαίνειν* being either 'to show light' or 'to bring to light,' i.e. to inform against (Green). Müller thinks that *ἀνευ θρυαλλίδος* suggests importing wicks, as in 874.

828. *εἰ μὴ τέρωσε, κ.τ.λ.*—*Av.* 991, *οὐκουν ἐτέρωσε χρησιμολογήσεις ἐκτρέχων*; where Peisthetaerus beats the oracle-monger.

830. *ἥς ἀπέδον τιμῆς*—'the price at which you sold': cf. 895: and, for the attraction, 677.

832. *ἀμὲν οὐκ ἐπιχώριον*—'it's not our folk's way,' sc. *χαλρεῖν*.

833. *πολυπραγμοσύνη*—'may my officiousness then return on my own head': *Lys.* 915, *εἰς ἐμέ τράποιτο*, 'may the consequence fall on me': *Pac.* 1063, *ἐς κεφαλὴν σοί*, 'omen avertentis.'



835. *παίνειν ἐφ' ἄλλ*—‘to eat your barley-cake with salt.’ Here *ἐπί* is used of the accompanying relish, an exception to the Attic usage, *ἐσθιειν ὄψον ἐπὶ σίτῳ, ἀλφίτοις* etc. (Neil on *Eg.* 707): cf. 964.

836—859. The chorus congratulate Dicaeopolis on the success of his market. He has it all to himself; so he will escape the annoyances of the public *ἀγορά* with its jostling crowds and evil company. Then come in gross personal attacks on characters of the day, such as we have in the second parabasis of the *Knights* (1264—), and the *Wasps* (1265—), and generally in the later entries of the chorus.

836. *οὐκ ἤκουσας*—singular, as in 1015, 1042; ‘chorus se ipsum alloqui videtur’ Müller.

837. *καρπύσεται*—*Vesp.* 520, *καρπουμένῳ τὴν Ἑλλάδα*.

839. *Κτησίας*—unknown, but seemingly an informer.

840. *οὐκ ὄντων καθέδεται*—‘auxilio destitutus sedebit’ (Müller); the participle being used like *κλάων* (822), *οὐδὲ χαίρων* (563).

842. *ὑποψωνῶν*—*ἐπὶ ὀψωνία κακουργῶν, προστιθεὶς τῇ ὀψωνίᾳ* (schol.): forestalling or outbidding you in an underhand way: cf. *ὀψωνεῖν*: and for the sense *προτένθης* (*Nub.* 1198), and the Plautine *praestino*.

844. *ὥστ' εἰ Κλεωνύμῳ*—cf. 24; and for Cleonymus note on 88.

845. *φανήν*—clean, not soiled by vulgar contact: so *σισύρα*, *Eccl.* 347.

846. *Ὑπέρβολος*—a constant butt of Aristophanes; cf. note on *Vesp.* 1007. He was a lamp-seller (*Eg.* 739) and a sort of second-rate Cleon. He was ultimately killed at Samos in 411, when Thucydides (viii. 73, 3) speaks of him in the most contemptuous way. See Jowett’s admirable note.

847. *δικῶν ἀναπλήσει*—‘entangle you in law-suits’: Plat. *Ap.* 32 C, *βουλόμενοι ὥς πλείστοις ἀναπλήσαι αἰτιῶν*, ‘to implicate.’ The word has often the sense of defiling or infecting. It seems that Hyperbolus was now bringing himself into notice by getting up actions.

849. *Κρατῖνος*—the scholiast says that some (unknown) lyric poet is meant here and in 1173. But it may be the great Cratinus himself, who certainly had a character for hard drinking, and may have been a troublesome bore in the *ἀγορά*. He was now a very old man. *κεκαρμένος μοιχόν*—‘with the rakish cut’ (Merry). *μοιχῶν* seems



mischievously put for κήπον, the dandies' cut, of which Hesychius writes τὴν λεγομένην κήπον κουρὰν μὴ μαχαίρᾳ ἐκείροντο, i.e. with a razor. He tells us that it was a Persian style. Another style was σκάφιον, the 'bowl cut,' whereon the scholiast on *Av.* 806 says δύο δὲ εἰδῆ κουρᾶς, σκάφιον καὶ κήπος, τὸ μὲν οὖν σκάφιον τὸ ἐν χριῶ (a close crop), ὁ δὲ κήπος τὸ πρὸ μετώπου κεκοσμησθαι.

850. ὁ περιπόνητος Ἀρτέμων—Cratinus himself is meant. περιφόρητος Ἀρτέμων is said to have been proverbial for an idle loungeur. The first Artemon to get the name was an effeminate profligate in the time of Aristides, who never left home but in a litter. The second was an engineer under Pericles who, being lame, was conveyed from place to place, *Plut. Per.* c. 27. The scholiast seems to confound the two and takes the expression for a term of praise. Here, by an unexpected turn, περιπόνητος is written for περιφόρητος.

851. ταχὺς ἄγαν—as if he were a hasty and careless writer. However in the *Frogs* (357) he seems spoken of with high respect, while he is called ὁ σοφὸς *Pac.* 700. ταχὺς ἄγαν may therefore be a compliment meaning a very rapid worker.

852. ὄζων κ.τ.λ.—*Ecc.* 524, τῆς κεφαλῆς ὄζω μύρου. There is too the impersonal construction with the same double genitive, *Vesp.* 1060, ὑμῖν τῶν ἱματίων ὄζῃσει δεξιότητος.

853. πατρός Τραγασαίου—another pun on Tragasae (808) and τράγος, a goat.

854. Παύσων—the scholiast calls him ζωγράφος πένης σκωπτολόγος. His poverty is jeered at *Thesm.* 949: *Plut.* 602. According to Aristotle, *Poet.* ii. 2, Παύσων δὲ χείρους εἵκαζε, he was a caricaturist, 'quod genus picturae contemptum fuit' (Müller).

855. Δυσίστρατος—called ὁ σκωπτόλης, 'that scurvy jester,' *Vesp.* 787: cf. *Eg.* 1266. Χολαργέων—Cholargus was a deme of the tribe Acamantis.

856. περιαιουργός—κακοῖς βεβαμμένος (schol.), 'deep-dyed' in villainy or misfortunes: *Aesch. Ag.* 946, ἐμβαίνονθ' αἰουργέσιν, on tapestries of purple dye.

858. πλεῖν ἢ κ.τ.λ.—'seven days or more a week,' as we perhaps might say.

860. A Boeotian comes on the stage with a great sack of fowls and animals for sale. He is attended by a slave, and followed by a troop

of flute-players or (some say) bag-pipers. As Mitchell points out in an interesting note, the Boeotian is a hearty, cheery, straightforward fellow, very different from the starving Megarian with his vulgar jocularly and sordid tricks. ἔττω—i.e. ἴστω, appealing to the national hero. τὰν τύλαν—the actual shoulder, according to the scholiast, made callous by carrying burdens. In 954, as Mr Green points out, it seems rather to mean a porter's knot or pad, said to be an invention of Protagoras.

861. κατάρθου—*Ran.* 627, κατάρθου τὰ σκεύη. γλίσχων' = βλήχων', 'pennyroyal.' Ἰσμηνία—a regular Theban name: *Lys.* 697, ἡ Θηβαία φίλη παῖς Ἰσμηνία: Antigone's sister was Ismene, and Ismenius was the tutelary stream: cf. *Stat. Theb.* ii. 307, Ismenius heros, i.e. Polynices.

862. πάρα—here for πάρεστε, as sometimes for πάρεισι.

863. τοῖς ὀστένοις—sc. αὐλοῖς, with your bone pipes or mouth-pieces. φυσήτε κ.τ.λ.—'blow up your dog-skin,' i.e. your bag-pipes, is one explanation. It may be right; but anyway the position of the article is abnormal. Perhaps φυσήτε means 'play,' followed by the slang name of a tune, or a parody on the title of some popular song, while τὸν is like τὸν Ἀρμόδιον ᾄσεται (980) 'the (song of) Harmodius.'

864. παῦ' ἐς κόρακας—'O stop, confound it (or you)': so *Az.* 889: *Pac.* 500, ἔρρ' ἐς κόρακας: *Nub.* 133, βάλλ' ἐς κόρακας τίς ἐσθ'; 'confound it, who is this?' παῦε (standing absolutely) and παῖσας are the imperative forms in use. οἱ σφήκες—the buzzing swarm. As Mr Green says, we talk rather of the 'droning' of bag-pipes.

865. προσέπονθ'—see note on *Vesp.* 16, καταπτάμενον. There are two aorists ἐπτόμην and ἐπτάμην, the latter being the tragic form.

866. Χαιριδῆς βομβαύλιοι—'bumble-pipe brats of Chaeris' (Green). Chaeris was a flute-player, as we saw on line 16. Χαιριδεὺς is formed like ἀετιδεὺς, ἀλωπεκιδεὺς, γαλιδεὺς and the like, from ἀετός etc. βομβαύλιος is a comic variation of βομβυλιός, 'a bumble bee' (*Vesp.* 107), ἀπὸ τοῦ βομβεῖν: *Thesm.* 1176, τί τὸ βόμβο τοῦτο; of the sound of a flute.

867. Ἰόλαον—a Theban hero, the faithful friend of Heracles. ἐπιχαρίττω γ'—'with all my heart,' (sc. ἀπολοῦνται) = ἐπιχαρίστω as ἔττω = ἴστω. This is Elmsley's correction, adopted by most editors: it agrees with the scholiast, τὸ δὲ ἐπιχαρίτως ἀντὶ τοῦ κεχαριτωμένως ἡμῖν ἀπόδωκεν ἄν. It is true that ἐπιχαρίστος is not found, but we have ἀχαρίστος and εὐχαρίστος. ἐπιχαρίτως is used by Isocrates and Xenophon. Of other suggestions ἐπιχαρίττη γ', i.e. ἐπιχαρίζεαι, 'you do me a real favour' (Blaydes), or ἐπιχαρίττω γ' = ἐπεχαρίσω, seem the best: cf. 884.

869. *τᾶνθεια*—cf. *φυλλεΐα*, 469. *ἀπέκτεσαν*—*ἀπέβαλον* (schol.): *ἀποπεσεῖν φυσῶντες ἐποίησαν* (Hesych.). This tribute to the power of the pipers agrees with the caution in line 861.

871. *ὄρταλίων*—‘chickens’: cf. Aesch. *Ag.* 54: *ἀλεκτρονύων κατὰ τὴν τῶν Βοιωτῶν διάλεκτον* (schol.). Poultry generally is meant. *τετραπτερυλλίδων*—meaning quadrupeds, according to Elmsley, whose view is generally accepted. The scholiast suggests locusts, which certainly were eaten at a pinch (1116), but would scarcely be offered as a delicacy from Boeotia.

872. *κολλικοφάγε*—*κόλλιξ* is a coarse kind of roll, *εἶδος ἄρου περιφεροῦς* (schol.). The Athenians were delicate in their eating, liking fish and game, and twitted the Boeotians with their appetites, as the Normans derided the Saxons (see *Ιωαννῆς* ch. 15). The concord follows the sense, like *φίλε τέκνον, φίλτατ’ Ἀγίσθου βία*, *mea Glycerium* etc. Note *Βοιωτίδιον* (= *-ίδιον*), like *δικαστηρίδιον* *Vesp.* 803.

873. *ὄσ’ ἐστίν*—as Paley points out, ‘it is a favourite custom of the poet to combine a number of things of the most heterogeneous description: cf. *Vesp.* 676: *Eccl.* 606.’

875. *ἄτταγᾶς*—‘videtur eadem esse quam nostrates dicunt *grouse*,’ says Dr Blaydes, citing Arist. *Hist. An.* x. 49, where it is classed with pheasants, partridges, etc., ‘inter aves *κοινωτικάς*.’ Yet from *Vesp.* 257, *τὸν πηλὸν ὥσπερ ἄτταγᾶς τυρβάσεις βαδίζων*, some marsh or water bird would seem to be meant. Any way it was speckled (*ποικίλος*, *Av.* 761) and highly esteemed for eating.

876. *χειμῶν...ὄρνιθας*—‘plainly,’ says Mr Green, ‘the wintry wind which brings the passage-birds. Symmachus notes that such birds as the Boeotian brought come in winter: this is true enough; and our markets in a hard winter often illustrate the fact.’ Names of winds end in *-las*, see Neil on *καικίας ἢ συκοφαντίας*, *Eq.* 437. Here ‘fowl weather’ is an obvious joke. With the birds here mentioned compare the list in *Pac.* 1004,

*κάκ Βοιωτῶν γε φέροντας ἰδεῖν  
χῆνας, νῆπτας, φάπτας, τροχιλούς  
καὶ Κωπῶδων ἐλθεῖν σπυρίδας.*

879. *πικτίδας*—unknown animals; some say beavers. The absurd jingle *πικτίδας, ικτίδας* is very suspicious; but we have no means of finding out the true reading.

880. *ικτίδας*—‘martens’: Plaut. *Capl.* i. 2, 81, *nunc ictim tenes*. For *ἐνύδριαις*, ‘otters,’ some keep the manuscript reading *ικτίδας ἐνύδρους* with the same meaning. *ἰγχέλιαις*—the eels from Copais were the



crown and flower of luxury: cf. *Vesp.* 510, where Van Leeuwen cites the passages in their honour.

881. ὦ **τερπνότατον**—the verse, like the whole enthusiastic welcome of the eel, has a high flown tragic ring, but the anapaest in the 2nd foot is only admissible in comedy. **τέμαχος**—‘morsel’ is especially used of slices of fish.

882. **δός μοι προσειπείν**—*Pac.* 709, δός μοι κύσαι: so *Ran.* 755: *Soph. Aj.* 538, δός μοι προσειπείν αὐτόν. For προσειπείν, ‘to greet,’ cf. 266, 891; *Pac.* 557, προσειπείν βούλομαι τὰς ἀμπέλους. **τὰς ἐγγέλεις**—‘your eels,’ dependent on προσειπείν (or on both verbs). Blaydes suggests εἴπερ ἐγγέλεις φέρεις, saying ‘articulo non opus est.’

883. **πρέσβειρα**—‘chief’: *Eur. Iph. T.* 963, πρέσβειρ ἥπερ ἦν Ἐρινύων. The line is a parody of Aeschylus (*Frag.* 164) δέσποινα πεντήκοντα Νηρήδων κορών, where Thetis is invoked to intervene in the dispute for the arms of Achilles.

884. **τῷδε**—as the line stands τῷδε depends on ἐπιχάριται, an irregular order which is supported by *Pac.* 417, ξύλλαβε ἡμῖν προθύμως τήνδε καὶ ξυνέλκυσσον, and *Nub.* 745. The manuscripts have τῷδε, which is retained by Müller as equivalent to τοῦδε, sc. ‘from this basket.’ Other editors have τᾶδε or τεῖδε, i.e. τῇδε, while Blaydes has τῷδε as the Aeolic form. **κῆπιχάριται** = καὶ ἐπιχάρισαι, is the reading of R and is retained by most editors. Blaydes would prefer κῆπιχαρίττης, as αἰ is changed into η in the Boeotian dialect, the σ being doubled in Aeolic and changed into ττ in Boeotian. A great eel is ceremoniously produced from the basket, and is greeted by Dicaeopolis with adulation.

886. **τρυνγφδικοῖς χοροῖς**—ἐσιτοῦντο γὰρ οἱ χορευταὶ δημοσίᾳ (schol.).

887. **Μορύχῳ**—Morychus is mentioned as a noted gourmand, *Vesp.* 506, 1142; *Pac.* 1008. **δμῶες**—a tragic word, in comedy only found here and 1174.

888. **ἐσχάραν**—a portable stove, as in *Vesp.* 938: *Av.* 1232. For **ρίτιδα** cf. 669.

890. **ἐκτῷ...ἔται**—cf. 266, ἐκτῷ σ' ἔτει προσεῖπον.

892. **τῆς ξένης χάριν**—cf. *Lys.* 701,

τοῖσι παισὶ τὴν ἐταίραν ἐκάλεσ' ἐκ τῶν γειτόνων,  
παῖδα χρηστὴν κάγαπητὴν ἐκ Βοιωτῶν ἐγγέλων.

893. **ἐσφέρ' αὐτὴν**—R has ἐκφέρ', which Müller and Green prefer: so Merry, sc. τὴν ἐσχάραν, repeating the previous order. ‘For why should the eel be taken in when the brazier was to be brought out?’ Is not the meaning that the eel and cooking appliances are now to be taken to the kitchen? **μηδὲ γὰρ θανών**—a wicked adaptation



of the beautiful words in the *Alcestis* 374, μηδὲ γὰρ θανάν ποτε σοῦ χωρὶς εἶην, τῆς μόνης πιστῆς ἐμοί.

894. ἐντετευλιωμένης—‘stewed with beet,’ an approved fashion as shown by citations in Blaydes from Athenaeus etc.: cf. *Pac.* 1019, δλόμαν δλόμαν ἀποχηρωθεὶς τῆς ἐν τεύτλοις λοχευόμενας. There are two forms τεύτλον and τευτλον, and as Blaydes says it is hard to see how τευτλανώ can be formed from either. He therefore, with Müller and Holden, reads ἐντετευλιωμένης (for ἐντετευτλανωμένης), τευτλιώ being formed as ἐνθριώ is formed from θρίον.

896. ἀγορᾶς τέλος—‘as market toll’: ἀγοραί are among the τέλη enumerated, *Vesp.* 659.

899. ἰώνγ’—i.e. ἔγωγε.

902. κέραμον—‘crockery’: so Thuc. iv. 48, 2, ξβαλλον τῷ κέραμῳ ‘with the tiling.’ ἐντ’ is Doric for εἰσι: Thuc. v. 77, 4, ὅσοι τῶν Λακεδαιμονίων ξύμμαχοι ἐντι.

905. νῆ τῷ θιώ—= νή τῷ θεώ, i.e. with a Theban, Amphion and Zethus. The Laconian ναὶ τῷ σιώ (*Pac.* 214) means Castor and Pollux, while the Athenian ladies’ μὰ τῷ θεῷ (*Ecc.* 155) is an appeal to Demeter and Persephone. In this passage the manuscripts have ναὶ τῷ σιώ, but the Boeotian form for θεός is θιώ.

908. καὶ μῆν—often used to introduce a new character: cf. 1069: *Soph. Ant.* 526, καὶ μῆν πρὸ πυλῶν ἥδ’ Ἰσμήνη. φανῶν—see φανῶ, 819.

909. ἅπαν κακὸν—*Thesm.* 787, πᾶν ἐσμέν κακόν.

910. τῷδ’ ἐμά—i.e. τοῦδ’: cf. 93: *Nub.* 1202, ἡμέτερα κέμῃ τῶν σοφῶν.

912. φαίνω πολέμια—cf. 819. τί δὲ κακὸν παθάν; a variation from the usual τί παθάν; cf. 826.

913. ὄρναπετλοῖσι—‘against dicky-birds.’ ἦρα = ἦρω, 2nd person of ἡράμην. πόλεμον αἰρεσθαι is a common phrase with the dative or πρός: *Aesch. Suppl.* 435, ἢ τοῖσιν ἢ τοῖς πόλεμον αἰρεσθαι μέγαν.

914. τί ἀδικείμενος;—ἀδικειμένος i.e. ἡδικημένος is favoured by most authorities. Elmsley would prefer ἀδικειμένος as present participle, which is certainly in accordance with the regular use of ἀδικεῖν and ἀδικεῖσθαι (314 note).

915. τῶν περιεστώτων χάριν—ὡς φιλόπολις, is the scholiast’s comment. He will inform the audience, he says, in the interests of the public. *Dolree* cites *Dem. de Cor.* 293 § 196, ἐστι δὲ ταῦτα πάντα μοι τὰ πολλὰ πρὸς ὑμᾶς, ὡ ἄνδρες δικασταί, καὶ τοὺς περιεστωκότας ἐξέθεν καὶ ἀκρωμένους. So *Cicero* says of his own speech for Murena, aliquid

*coronae* datum, 'something was meant for the gallery' (*Fin.* iv. 27, 74). The informer takes a high patriotic tone; contraband lamp-wicks, he declares, endanger the arsenal, and imperil the supremacy of the empire.

920. ἐς τήφην—diversely understood as the stalk of a plant (used like a reed for holding fire), a water-spider or beetle, and a kind of boat.

922. δι' ὑδρορροάς—in any case the fire was to be sent in 'through a water-pipe,' not 'along a water-course,' which would be καθ' ὑδρορροάν: cf. *Vesp.* 126, ἐξεδίδρασκε διὰ τῶν ὑδρορροῶν: and Rutherford on Thuc. iv. 67, 3, διὰ τῆς τάφρου. βορέαν ἐπιτηρήσας—cf. Thuc. ii. 77, 2, ἔδοξεν αὐτοῖς πειρᾶσαι εἰ δύναιτο πνεύματος γενομένου ἐπιφλέξει τὴν πόλιν: id. iii. 22, 1, τηρήσαντες νύκτα χειμέριον. A glance at the map shows that the arsenal in Peiraeus faced north, and a north wind would thus spread the flames.

924. σελαγοῖντ' ἄν—'they would be in a blaze.' αἱ νῆς—so Holden, Ribbeck and Green, following the reading of Γ. Unfortunately νῆς for νῆες is an unknown form. σελαγοῖντ' ἄν εὐθύς is therefore read by many editors, on the strength of the scholiast's explanation, εὐθύς καλοῦνται. Mr C. J. Brennan (*Cl. Journal*, v. 484) proposes σελαγοῖντ' ἄν αἰφνης, also suggested by Bothe. It is a good suggestion as it follows the run of the letters, and shows the origin of the old commentator's note; but αἰφνης has no classical authority, Eur. *Iph. Aut.* 1581, where it occurs, being spurious.

926. μαρτύρομαι—Dicaeopolis strikes the sycophant in his indignation, and he cries out for witnesses: *Pac.* 1119, ὦ παῖε παῖε τὸν Βάκιν. B. μαρτύρομαι: so ταῦτ' ἐγὼ μαρτύρομαι, *Vesp.* 1436 etc.

927. ἐνδήσας φέρω—Blaydes alters this to ἐνδήσας φέρων. The line is generally given to Dicaeopolis, who packs up the ware for the other (929, 932); the middle being used of the Boeotian packing his own purchase (905): φέρω however seems more appropriate to the Boeotian.

929. This line is omitted or bracketed by most editors, as 'male concinnatus' from 905 and 931.

932. ἐπεὶ τοι καί—'for in fact': *Ran.* 509. Blaydes gives numerous instances from Plato's dialogues and from other writers.

933. ψοφεῖ λάλον—'has a noisy and cracked ring': ὁ δὲ κέραμος πυρορραγῆς γινόμενος σαθρὸν ἤχει (schol.): cf. Plat. *Theaet.* 179 D, εἴτε ὑμέες εἴτε σαθρὸν φθέγγεται: *Ran.* 78, πρὶν γ' ἂν Ἰοφῶντα κωδωνίσω. *Pers.* iii. 21, sonat vitium percussa. Dicaeopolis gives the informer some smart blows, as if he were testing a pot, and sharp cries follow.

935. τί χρήσεται—cf. *Plut.* 941, τοῖς δ' ἐμβαδίοις τί χρήσεται τις; Krüger compares this cognate use with χρήσιμός τι, εὐδαίμων πάντα, and the like (*Gk. Gr.* 46. 6, 9).

936. πάγχρηστον ἄγγος—as if he were an actual piece of crockery.

937. τριπτῆρ δικῶν—‘a mortar’ (Green) seems probable: but the ancient authorities say that the word means a ‘receiver’ for pressed out oil, οἷα τὰ ἐπιλήνια.

938. λυχνούχος—the lantern is brought in to introduce once again the play on the two meanings of φαίνω. ὑπευθύνους—*Eq.* 259, πῆξιν τοὺς ὑπευθύνους: *Vesp.* 102, παρὰ τῶν ὑπευθύνων ἔχοντα χρήματα.

939. πράγματα—especially law business and trouble. The middle ἐγκυκᾶσθαι suggests ‘to mix up for himself.’

944. ὥστ—with ἄν and the optative, as in *Nub.* 1151, ὥστ' ἀποφύγοις ἄν. For καταγείη, which will not scan, Cobet proposes κατεαγολή, Müller κατάξειας, which Blaydes approves of, cf. 931, 1166. The change of subject is however against it. Note κατεᾶγη (*Vesp.* 1428) with double augment, but κατᾶγῃ (928) etc.

945. κατωκάρα—‘head down,’ to be written as one word (schol.). The informer is now packed up in straw, and hung head downwards on the porter's back.

948. θερίδδεν—κερδαίνειν πολλά καὶ καρποῦσθαι, as one scholiast explains; ‘I am going, I can tell you, to make a good thing of it, reap a good harvest.’ Blaydes and Holden read συνθερίδδεν, ‘I am going to tie him up’ like a sheaf. The sense however is poor, and the use of the word doubtful.

949. The reading is uncertain. I have given the manuscript text from Blaydes' edition, only reading νῦν θέριξε for συνθέριξε with Meineke, and ὅποι for ὅπου.

950. πρόσβαλλ' ὅποι βούλει—i.e. put him to any use you please.

951. πρὸς πάντα συκοφάντην—‘a first-rate all-round—scoundrel.’ As if χρήσιμον, δεινόν, or the like had been intended (Müller). Paley, with the scholiast, takes these words with πρόσβαλλ', ‘take this man too and add him to any sycophant-heap,’ as if σωρόν, ‘rubbish-heap,’ had been expected: but Müller's view agrees better with 936 sq.

954. τύλαν—see note on 860. As there is no instance in classical Greek of ὑποκύπτω transitive Blaydes reads λαβών for ἰών.

955. κατοίσεις—carry home: cf. *Ran.* 1153 and 1165 on κατέρχεται: so κατάγω and κάθοδος.

956. πάντως μὲν—‘anyhow’ there's little good in him. ἀλλ' ὅμως—sc. οἴσεις, i.e. κατὰφερε αὐτόν: cf. 403 etc.



958. **συκοφαντῶν γ' οὖνεκα**—‘as far as informers go,’ you may thank your good fortune that your dealings with them turn out so well.

959. The Boeotian departs; and a servant comes out from Lamachus’ house. The coming scenes contrast the blessings of peace and plenty with the troubles and miseries of war. **βωστρείς**—*Pac.* 1146: *Av.* 274 etc. **ὁ τι**;—cf. 106.

960. **ἐκέλευε**—Elmsley’s correction for the manuscript reading **ἐκέλευσε**: cf. 1051 etc. The imperfect of **κελεύω** (and **λέγω**) is regularly used where the aorist would seem more natural; see Neil on *Eg.* 514: Krüger’s *Grammar*, 53. 2, 1. **ταυτησί**—see note on 130.

961. **Χόας**—the second day of the Anthesteria was called **οἱ Χόες**: cf. 1211. The scholiast gives the legendary origin of the feast, which is found in *Eur. Iph. T.* 939. Its inner significance in relation to the Chthonian powers is discussed in Miss J. E. Harrison’s *Prolegomena to the Study of Greek Religion*, art. *Anthesteria*, especially p. 41. See Lid. and Scott for the declension of **χοῦς**.

962. **ἐγγέλυν**—sc. **δοῦναι**.

963. **ὁ ποῖος**;—‘what Lamachus is he that wants the eel?’ The article with **ποῖος** ‘denotes that the enquiry is made about the property of an object named or otherwise indicated’ (*Madv.* 11 R. 5): so **τὰ ποῖα** ‘which be they?’ (418) etc. Note the elliptic form of the dialogue, in which the verb is to be supplied from what goes before.

964. **ὁ δεινός, ὁ ταλαύρινος**—*Pac.* 241, where the same words are epithets of **πόλεμος**: *Hom. Il.* v. 289, **ταλαύρινον πολεμιστήν**.

967. **ἐπὶ τὰρλχει**—**ἐπί**, as a relish, to season. The sense is, let him have salt fish and plume sauce; let him make the best of his field rations.

968. **ἀπολιγαίνῃ**—**θορυβῇ ἢ ὀξέως βοᾷ** (schol.). **λιγαίνω** *Hom. Il.* xi. 685, **κῆρυκες δ' ἐλίγαινον**, i.e. **λεγέως ἐφώνουν**: cf. *Aesch. Sept.* 873. The compound with **ἀπό** implies vehement expostulation. **τοὺς ἀγορανέμους**—cf. 824. **καλῶ** is future.

970. **ὑπαὶ πτερύγων**—‘to the flutter of wings’ (Blaydes); which rustle and wave as he carries in his feathered purchases (**τῶδε τὰ φορτίον**). **ὑπό** of accompanying sound, e.g. *Soph. El.* 630, **ὑπ' εὐφρόμου βοῆς θύσαι**: cf. *ad* tibiam, calamos etc. Here the poetic forms **ὑπαὶ**



and *κιχλᾶν* show that we have a fragment or reminiscence of some song: ὁ δὲ τρόπος ποιητικὸς μιμεῖται δὲ τὸ μέλος (schol.). Dicaeopolis now goes in and the chorus again comes forward.

972. τὸν φρόνιμον...οἱ ἔχει—a good illustration of the construction noted on 338.

975. χλιαρά—'warm,' i.e. cooked: some of his goods are eatables.

979. Πόλεμον—personified, as in *Pac.* 205, and more or less *Nub.* 6, ἀπόλοιο δῆτ' ὦ πόλεμε. ὑποδέξομαι—'will I welcome, receive under my roof'; Hdt. i. 44, οἰκίοισι ὑποδεξάμενος τὸν ξείνον.

980. παρ' ἐμοί—i.e. he shall never come to a party at my house and join in singing catches. τὸν Ἀρμόδιον is the scholium φίλταθ' Ἀρμόδι' κ.τ.λ., part of which is preserved in Athen. xv. 50. (694): see notes on *Vesp.* 1222 sq.

981. ξυγκατακλινείς—'sitting at my table' as we should say: cf. κατακλινομαι, which is common. παροινικός—'riotous'; Elmsley's almost certain emendation for παροίνιος: *Vesp.* 1300, παροινικώτατος.

982. ἐπικωμάσας—μετὰ φθορᾶς εἰσπεσών (schol.): cf. κῶμος, κωμάζω: Plat. *Rep.* 500 B, ἐπεισκεκωμάκοντας, of noisy and violent intruders.

984. προκαλουμένου—sc. ἐμοῦ: cf. 538.

985. κατὰκεισο—i.e. take a seat and join our party. φιλοτησίαν—sc. κύλικα: *Lys.* 203, κύλιξ φιλοτησία, the loving cup.

986. τὰς χάρακας—the vine-props. After his riotous inroad, War rushed out again and began a wanton destruction.

988. οὔτοις δ' ἐπτέρωταί τ'—this is the reading in Blaydes' edition, Herwerden having found ἐπτεptaί τ' in faint letters in the Ravenna manuscript, while a cretic foot — — is needed to correspond to the strophe. The line has been hitherto edited with a lacuna, ...ται τ' ἐπὶ, a verb being plainly indicated; while the scholiast's explanation is ἐπείγει, σπεύδει, σπουδάζει περὶ τὸ δεῖπνον. The meaning then is 'he is excited for (about) his dinner.' μέγала δὴ φρονεῖ—his pride and satisfaction are shown in the next line.

989. τοῦ βίου δείγμα—'as a proof or sample of his good living.' ξύντροφε—with dative, Soph. *El.* 1190, τοῖς φονεῦσι σύντροφος: with

genitive, *Av.* 579. **Διαλλαγῇ**—the chorus apostrophises Peace as a beautiful maiden; and the next line seems to show that she was actually brought on the stage.

990. **ὥς καλόν... ἄρ' κ.τ.λ.**—‘how fair your face is, though we knew it not.’ *ἄρα* with the imperfect, usually ἦν, expresses a fact just recognised by the speaker (*Goodwin*, § 39): cf. *Eq.* 1170, ὥς μέγαν ἄρ' εἶχες, ποτνία, τὸν δάκτυλον.

991. **πῶς ἄν**—expressing a wish: as in *Soph. Aj.* 389, πῶς ἄν δλοίμην; The other instances quoted from *Aristophanes*, e.g. *Eq.* 16, 17, are more strictly interrogative.

992. **ὁ γεγραμμένος**—‘that in the picture’: *Aesch. Eum.* 50, εἰδὼν ποτ' ἤδη γεγραμμένος. Some famous picture is plainly meant, probably one newly painted; and the scholiast says that Zeuxis ἐγραψεν Ἐρωτα ὠραιότατον ἐστειμένον ῥόδοις in the temple of Aphrodite at Athens. Apparently Zeuxis came to Athens at the beginning of the war; though *Pliny* puts his date later (*Nat. Hist.* xxxv. 9, 36).

993. **νενόμκας**—*Eq.* 714, τὸν δῆμον σεαυτοῦ νενόμκας, ‘you hold, believe,’ the perfect implying a fixed conviction.

994. **προσβαλεῖν**—‘add’; there are three things more that I think at least I could still do.

995. **ὄρχον**—ὄρχος καὶ ὄρχατος στίχος ἀμπέλων ἢ ἐτέρων φυτῶν (schol.). **ἐλάσαι**—‘draw,’ i.e. plant in line: cf. *Hes. Op.* 441, δς ἰθεῖαν ἀβλακ' ἐλαύνει: so with ἔρκος, τάφρος, τεῖχος: cf. *ducere vallum*, fossam etc.

996. **νέα μοσχίδια**—young shoots.

997. **ὄρχον**—here most manuscripts have κλάδον, which however does not scan. Some editors adopt *Brunck's* suggestion ὄσχον, a shoot or branch. But ὄρχον, which is found in one manuscript, goes better with ἐλάσαι.

**ἡμερίδος**—the cultivated (ἡμερος) vine, perhaps trained from tree to tree, *vitis arbutifolia*. The scholiast gives a whimsical derivation of the name; ἡ ἀμπελος, ὥς φησιν Ὀμηρος, ἡμερίς ἡβώσασα (*Od.* v. 69), εἰρηται δὲ διὰ τὸ ἡμερῶσαι τὸ τῶν ἀνθρώπων φύλλον.

998. **τὸ χωρίον**—the farm or plantation. **ἐλᾷδας**—cf. *Dem. in Nicostr.* 1251, § 16, where the speaker complains of an enemy for breaking down his φυτευτήρια ἐλαῶν περιστοίχων, ‘set round his property.’

999. **ταῖς νομηνίαις**—when ‘*Athenis sacra privata agebantur*’ (*Müller*): cf. *Vesp.* 96, λιβανωτὸν ἐπιτιθεῖς νομηνίᾳ.

1000. Henceforth the scene is laid in the festival of the *Xôes*, the second day of the Anthesteria; see Dict. Ant. i. 638. Dicaeopolis is busy with preparations for his banquet; when a herald comes forward to announce the opening of the drinking contest.

ἀκούετε λεῖψ...πίνειν—'oyez, oyez!' the regular form of solemn proclamation. *Pac.* 551, ἀκούετε λεῖψ· τοὺς γεωργοὺς ἀπείναι: so *Av.* 448. τοὺς χάος—Müller's view seems right, that this means the actual measures of wine provided for the drinking contest, rather than the name of the feast with πίνειν put for ἀγειν.

1001. πίνειν—for the infinitive see 172. ὑπὸ τῆς σάλπιγγος—i.e. when the signal is given: cf. 970: *Thuc.* v. 70, 1, χωροῦντες βραδέως καὶ ὑπὸ αὐλητῶν πολλῶν.

1002. ἀσκὸν Κτησιφῶντος—instead of ἀσκὸν οἴνου, see 1225. Ctesiphon is unknown; ὡς παχὺς καὶ προγαστρω σκώπτεται (schol.). Quotations in Athenaeus show that pot-bellied men given to drinking were called ἀσκολ.

1003. ὦ παῖδες, κ.τ.λ.—Dicaeopolis hurries on the cooking, that all may be ready before the trumpet gives the signal. He is plainly making liberal preparations.

1005. ἐξοπτάτε, τρέπετε—*Lys.* 839, σὸν ἔργον ἦδη ταῦτον ὀπτᾶν καὶ τρέπειν: *Hor. Sat.* i. 5. 72, macros dum turdos versat in igni.

1006. τὰ λαγῶα—sc. κρέα: *Vesp.* 709, ἐν πᾶσι λαγῶσι: cf. 1026.

1007. ὀβελίσκους—'skewers' for roasting small birds. ἀναπείρω—'spit': *Hom. Il.* ii. 426, σπλάγχνα δ' ἄρ' ἀμπίραντες. Elmsley, following Bentley, reads ἀναπήξω, comparing *Eccl.* 843, λαγῶ' ἀναπηγνύασι, as πείρω and its compounds are rare in Attic poets.

1008. ζηλῶ σε τῆς εὐβουλίας—*Vesp.* 1450, ζηλῶ σε τῆς εὐτυχίας.

1014. ὑποσκάλευε—ἀναφύσα, ζωπύρει (schol.): rather 'poke the fire,' or 'rake out the ashes': *Pac.* 440, σκαλεύοντ' ἄνθρακας: see σκάλλω.

1016. δειπνητικῶς—cf. *Eq.* 18, κομψευρικῶς: *Ran.* 1386, ἐριοπωλικῶς etc.

1018. After the congratulations of the chorus on the blessings of peace, we have some characters who have suffered troubles from the war; indeed the parallel of contrasts is kept up to the end of the play. First a husbandman enters weeping and lamenting. ὦ Ἡράκλεις—appealed to as ἁλεξίκακος, as in *Nub.* 1372, 'heaven preserve us.'



1019. **κατὰ σεαυτὸν νυν τρέπου**—i.e. go your own way, keep your troubles to yourself, 'dictum omen aversantis'; so *Nub.* 1263.

1021. **κἄν**—'if only for five years.' **καὶ ἄν** (**ἐάν**) sc. **μετρήσης**: *Vesp.* 92, **κἄν δχνην** (sc. **καταμύσῃ**). The double idea of treaty and wine is kept up.

1022. **ἐπετρίβην**—**ἀπωλόμην** (schol.): *Pac.* 369, **ἐπιτέτριψαι**: *Av.* 1530, **ἐπιτριβείης**=**ἀπόλοιο**: *Nub.* 243, **νόσος μ' ἐπέτριψεν ἱππική**.

1023. **Φυλῆς**—Phyle was an Attic deme and fortress in the tribe Oeneis on the borders of Boeotia. It was in Phyle that Thrasybulus and the Athenian patriots established themselves in 404 and carried on operations against the Thirty; cf. *Plut.* 1146, **μὴ μνησικακήσῃς εἰ σὺ Φυλὴν κατέλαβες**.

1024. **εἴτα λευκὸν ἀμπέχει**;—i.e. he ought to be in mourning.

1025. **καὶ ταῦτα**—cf. 168. **ᾧπερ**—sc. **τῷ βδέ**.

1026. **ἐν πᾶσι βολίτοις**—the agricultural equivalent of **ἐν πᾶσιν ἀγαθοῖς** (978, 983). For **ἐν**, 'amidst,' cf. *Vesp.* 709, **δύο μυριάδ' ἄν τῶν δημοτικῶν ἔξω ἐν πᾶσι λαγύοις**, i.e. in the enjoyment of every luxury.

1028. **ἀλλ' εἴ τι κήδει**—a tragic appeal in tragic rhythm: *Nub.* 106, **ἀλλ' εἴ τι κήδει τῶν πατρίων ἀλφίτων**.

1030. **πονήρ**—'luckless.' The grammarians say that the accent with this meaning should be **πόνηρος**. **δημοσιεύων**—'parish doctor' (Green). We learn from *Plat. Gorg.* 455 B, 514 D sq. that there were public physicians appointed: **οἱ δημοσίᾳ χειροτονοῦμενοι ἱατροὶ προῖκα ἐθεράπευον** (schol.). **δημοσιεύω** is also generally opposed to **ιδιωτεύω**, and so we get the further meaning that Dicæopolis is not a public peace-monger.

1031. **ἴθ'**—'come do,' with imperative implied. **κομίσωμαι**—'get back'; common in Thucydides of recovering the dead.

1032. **τοῦς Πιττάλου**—sc. **μαθητὰς** (schol.). Pittalus occurs again in 1222 and in *Vesp.* 1432.

1033. **σὺ δ' ἀλλά**—cf. 191: 458.

1034. **καλαμίσκον**—either an actual reed, or a metal case as the scholiast says.

1035. **οὐδ' ἄν στριβιλικίγξ**—'not the faintest squeak': **στρίβος** δὲ καλεῖται ἡ λεπτή καὶ ὀξεῖα βοή, **λίκιγξ** δὲ ἡ ἐλαχίστη βοή τοῦ ὄρνεου (schol.).

1040. **χορδῆς**—'sausage,' 1119: *Nub.* 455: cf. **χορδεύω**, **καταχορδεύω** (*Hdt.* vi. 75). **τὸ μέλι**—used, as Merry points out, for every purpose for which we now use sugar. 'It is like sweet sauce, or currant-jelly with roast hare or mutton.'



1041. **στάθουε**—‘broil’: *Ecc1.* 127, *σηπία* *ἐσταθμευμέναις*, *σηπία* and *τευθίς* (1156) are often mentioned together.

1042. **ὀρθιασμάτων**—i.e. his loud orders: cf. *ὀρθίος* (16), *ὀρθιάζω* etc. **τάγχευα**—sc. *κρέα*, like *λαγῶα*, *βόεια* etc.

1046. **λάσκων**—see 410.

1047. **ξανθίζετε**—‘brown’: 1106, *καλόν γε καὶ ξανθόν*.

1048. Enter a **παράνυμφος**, ‘best man’: *ὁ δὲ καλούμενος παράνυμφος νυμφευτῆς συνομάζεται καὶ πάροχος* (as accompanying the bride in a carriage), Poll. iii. 40.

1049. **ταυτὶ κρέα**—see 960.

1050. **ἐκ τῶν γάμων**—i.e. from the feast: *Pac.* 1192, *ὅσον τὸ χρῆμ' ἐπὶ δεῖπνον ἦλθ' ἐς τοὺς γάμους*, where follow the details of sumptuous preparation. **καλῶς γε ποιῶν**—‘very good of him, I thank him’: *Plut.* 863, *καλῶς ποιῶν ἀπόλλυται*=I am glad of it. *γε* as in 867: *Vesp.* 508 *ἐν δίκῃ γε* etc.

1053. **ἀλάβαστον**—a casket or bottle; *ἀλάβαστρος* is the later non-Attic form; cf. *nardi parvus onyx* (*Hor. Od.* iv. 12, 17).

1055. **χιλιῶν δραχμῶν**—‘not for a thousand drachmas’; genitive of price: *Dem.* ii *Phil.* 68, § 10, *μηδενὸς κέρδους τὰ κοινὰ δίκαια προέσθαι*.

1056. **αὐτῇ**—the **νυμφεύτρια**, bridesmaid, who comes in as the **παράνυμφος** is about to go.

1058. **ὥς γελοῖον**—*τοῦτό φησιν ὡς ἀκούσας πρὸς τὸ οὗς* (schol.): for the bridesmaid is a ‘muta persona,’ and she has made a show of whispering with Dicaeopolis.

1062. **ἀξία**—‘there is little reason for disturbing this, and reading *αἰρία*, as many do. She is a woman and does not deserve war (the ills of war) is quite intelligible’ (Green).

1068. **χόας**—Blaydes prefers *Χόας*, i.e. for the festival, as in 1076; but cf. 1086.

1069. **καὶ μὴν**—the usual phrase when a new character enters; see 908. **ἀνσπακῶς**—*Eq.* 631, *ἐβλεψε νᾶπυ καὶ τὰ μέτωπ' ἀνέσπασεν*: *Dem. Fals. leg.* 442 § 314, *τὰς ὀφρὺς ἀνέσπακε*, i.e. he looks solemn and important.

1071. μάχαι καὶ Λάμαχοι—cf. 269.

1072. Lamachus appears from his house with a speech of tragic dignity. χαλκοφάλαρα—'bronze-trapped' i.e. adorned with arms, shields and helmets, from φάλαρα. Blaydes suggests a derivation from φαλᾶρός, in the sense of bright; see Lid. and Scott for the word in Theocritus.

1073. ἐκέλευον—imperfect, as in 960, 1051.

1074. τοὺς λόχους κ.τ.λ.—cf. 575.

1075. νιφόμενον—'in the snow,' the time being early in March. τὰς ἐσβολάς—'the passes': Thuc. iv. 83, 1, ἐπὶ τῇ ἐσβολῇ τῆς Λύγκου.

1076. ὑπό—of time, 'about'; during the festival, when they might find the Athenians off their guard. Χύτρον—the third day of the Anthesteria.

1077. ἐμβαλεῖν—Pac. 701, 5θ' οἱ Λάκωνες ἐνέβαλον: Hdt. iv. 125 etc.: ἐσβάλλω is more usual in Attic, as in 762.

1078. στρατηγοί—see note on 598. πλείονες ἢ βελτίονες—Thuc. iii. 42, 3, ἀξυνετώτερος δόξας εἶναι ἢ ἀδικώτερος.

1080. πολεμολαμαχαϊκόν—vox comice ficta, alludens ad Λάμαχος, μάχη, ἄχος, Ἀχαϊκός (Müller): cf. 267.

1082. Γηρυνὴν τετραπτύλῳ—a four-plumed Geryon'; for τρισημάτω. Geryon, slain by Heracles, was a monster with three heads or three bodies, Hes. *Theog.* 287: Aesch. *Ag.* 870: Eur. *Herc. F.* 423. Dicaeopolis being threatened by Lamachus puts himself into some burlesque attitude of defence; perhaps sticking feathers on his shoulders, or holding out (as Blaydes suggests) a hare in boxing attitude, δέικνυσσι δὲ αὐτῷ τι τῶν τετραπτερυλλίδων ἅμα τοῦτο λέγων (schol.): cf. 871.

1084. τίνα δ' αὖ μοι κ.τ.λ.—Dicaeopolis in his turn (αὖ) now gets an urgent summons; and then throughout the scene the contrast is kept up between the two heroes who occupy each a side of the stage.

1086. τὴν κίστην—the guests being expected to bring the main part of their entertainment, while the host provided dessert and accessories such as are enumerated 1090—4.

κίστη is the general word for a box; cf. 1137: Hom. *Od.* vi. 76,

μήτηρ δ' ἐν κίστῃ ἐτίθει μενοεικέ' ἔδωδ' ἦν  
παντοίην, ἐν δ' ὄψα τίθει·

1087. ὁ τοῦ Διονύσου ἱερεὺς—*Ran.* 297, ἱερεῦ, διαφύλαξ' ἢ ἄν' ὧ σοι ξυμπότης. The priest of Dionysus gave a banquet at the festival: see also *Eg.* 536, where we find that he had the place of honour in the theatre.

1088. πάλαι—with present, as in 576.

1089. τὸ δ' ἄλλα—see the somewhat similar list, *Ecc.* 838: and several passages cited by Blaydes.

1093. τὰ φίλταθ' Ἀρμοδίου—'dancing girls, the favourites of Harmodius, pretty girls too.' So Paley, and taking the text as it stands, what else can it mean? The scholiast indeed says, ὀρχηστρίδες πάρεσι καλά, καὶ τὰ φίλτατα Ἀρμοδίου, i.e. this favourite song is to be sung: such a position of καλά is however scarcely tolerable. Brunck's explanation is that the dancing girls are called the 'delights of the Harmodius' because they came in at the end of the banquet when the lay was sung (see 940). This is very ingenious and very unconvincing; who would call them the pets of Harmodius, unless indeed he meant some admirer's name? As φίλταθ' Ἀρμόδι' are the actual words of the song Blaydes at first suggested τὸ φίλταθ' Ἀρμόδι' ᾄδεται, the 'dear Harmodius' is (to be) sung: cf. *Nid.* 1174, τὸ τί λέγεις σύ; your 'what's that?'. A conjecture on the same lines which I owe to Dr Jackson is nearer to the text, τὸ φίλταθ' Ἀρμόδι' οὐ καλεῖ; i.e. 'don't you hear the invitation?'. In his later notes Blaydes prefers τὰ φίλταθ' Ἀρμοδίου (or φίλταθαρμοδίου, i.e. φιλάττον Ἀρμοδίου) μέλη.

1095. μεγάλην ἐπεγράφου—you had painted on your shield the Gorgon as large as life' (Paley): cf. 574. This involves the meaning 'you made the Gorgon your patron,' as the μέτοικοι had to 'enter for themselves' or 'get enrolled' the name of some citizen as προστάτης: *Pac.* 684, αὐτῷ πονηρὸν προστάτην ἐπεγράψατο: *Soph. Oed. T.* 411, ὥστ' οὐ Κρέοντος προστάτον γεγράψομαι. Lamachus having complained of his evil genius, Dicaeopolis taunts him with the justice of his fate for having selected the Gorgon as his δαίμων (Mitchell).

In regard to reading, μεγάλην τὴν Γοργόνα seems scarcely right, for what force is there in μεγάλην as a predicate? Blaydes reads ἐπιτέγραψαι (perf. mid.) Γοργόνα, or καὶ γὰρ σὺ τὴν μεγάλην ἐπεγράφου Γοργόνα.

1096. ξύγκληε—'shut up the house': so *Eg.* 1317, with τὰ δικάστηρια. καὶ δειπνὸν τις—Blaydes reads παῖ' δειπνὸν τε συσκευάζε μοι, on the ground that συσκευάζω, as in *Vesp.* 1251, is to pack up a dinner, which is what Dicaeopolis now orders. ἐνσκευαζέτω is rendered 'get ready,' but this is not its usual meaning; cf. 384.

1097. γύλιον—a wicker basket for provisions on service: cf. *Pac.* 527, where it is called ἔχθιστον πλέκος.

1098. κίστην—see 1086. While Lamachus gets ready for the march, Dicaeopolis prepares for the banquet, mocking his orders and deriding his unsavoury supplies.



1099. ἄλας θυμίατας—thyme mixed with salt : cf. 772. οἷσε—this imperative occurs 1121, and *Ran.* 482, and in some comic fragments ; also Hom. *Od.* xxii. 106 : οἷσέτω, *Il.* xix. 173. Veitch calls it a 2nd aorist form, and considers that such instances as *Od.* xx. 154, οἷσετε : Pind. *Pyth.* iv. 102, φαμί οἷσειν, may be future.

1100. τεμάχη—cf. 881. κρομμύοις...ἄχθομαι—he hates soldiers' fare, see 550. So in the *Peace* cited above Trygaeus is disgusted with the onion-smell of the soldiers' γόλιος.

1101. θρίον παρίχους—'a figleaf-full of salt fish,' as Blaydes explains. θρίον also means, according to the scholiast, a sort of savoury pancake (see Lid. and Scott). This may be the meaning in the next line. σαπροῦ—'stale,' ἀντί τοῦ παλαιοῦ καὶ μὴ νέου (schol.).

1102. ὀπήσω δ' ἐκεῖ—i.e. at the house of his entertainer.

1105. τῆς στρουθοῦ—i.e. the ostrich, called ὁ μέγας στρουθός (Xen. *Anab.* i. 5, 2), στρουθὸς κατάγαιος (Hdt. iv. 175), στρουθοκάμηλος, etc. The word is feminine in Aristophanes, but usually masculine.

1106. ξανθόν—cf. 1047, ξανθίζετε.

1107. Lines 1101—2, used to come in here in the older editions. λοφίον—the case for the λόφοι : *Nub.* 751.

1109. ἀλλ' ἤ—'but (I am mistaken) or' (Green) = indeed, assuredly. Müller reads ἀλλ' ἦ, which is an interrogative expression ; see Neil on *Eg.* 963.

1110. μίμαρκυν—a sort of stew or ragout, especially of hare (schol.).

1115. περιδόσθαι—cf. 772. ἐπιτρέψαι—*Vesp.* 521, τοῦτοισί γ' ἐπιτρέψαι θέλω : *Ran.* 529, τοῖς θεοῖσιν ἐπιτρέπω.

1116. ἀκρίδες—the mean sort of fare which Lamachus might be driven to.

1117. οἶμ' ὥς—a common beginning, e.g. *Nub.* 1238, οἶμ' ὥς καταγελαῖς. κρίνει—*Ran.* 1473, ἔκρινα νικᾶν Αἰσχυλον. Aesch. *Choeph.* 903, κρίνω σέ νικᾶν. πολὺ—sc. ἥδιον εἶναι, as if the mere comparison were an insult.

1119. ἀφελών—sc. from the spit or fire. The spear in its case is parodied by bringing in a long sausage or black-pudding (χορδήν) in its skin. So we have the sausage and serpent oracle *Eg.* 206—8.

1121. ἀντέχου—'hold on' to the spear-case, and the spit.

1122. κυλλίβαντας—τρισκελὴ τινὰ ξύλα (schol.) ; a three-legged stand like a painter's easel.

1123. τῆς ἑμῆς—sc. γαστροῦ, schol. For κριβανίτας sc. ἀρτοῦς see 87. ἐπαῖξε δὲ χαριέντως, ὅτι καὶ οὗτοι περιφερεῖς ὥς αἱ ἀσπίδες schol.



'Bring me the props with which to stay my shield,' cries the hero.  
'And me the rolls with which to stay—my stomach.'

1124. γοργόνωτον ἀσπίδος κύκλον—Lamachus speaks in right tragic style; cf. Aesch. *Septr.* 489, ἀσπίδος κύκλον λέγω. Euripides has χρυσέωντος, χαλκόνωτος, σιδηρόνωτος as epithets of shields.

1125. τυρόνωτον—a word recommended by its absurdity; Meineke however approves of γυρόνωτον, which is simply 'round-backed.'

1126. πλατός—'broad' or 'flat,' i.e. downright, like our 'flat blasphemy'; an epithet of γέλως in some late writers (see Mitchell), though no instance is cited from classical Greek.

1128. κατὰ χει—over the shield, which he now begins to furbish up.

1129. δειλίας φευξόμενον—cf. *Eg.* 368, διώξομαι σε δειλίας (see Neil), *Vesp.* 718, ξενίας φεύγων. Note that the Doric future φευξόμεναι is only used when required by the metre; so *Plut.* 447, φευξόμεθα.

1130. κατὰ χει—see 1040. Dicaeopolis pretends to see his own face reflected in the honey. εὐδηλος...κελεύων—Dem. *Meg.* 204 §9, εὐδηλοι πᾶσι ἐσεσθε βουλόμενοι. Meineke prefers ἐνδηλος, cf. *Eg.* 1277.

1131. τὸν Γοργάσου—in allusion to the Gorgon shield: cf. 118:

1150: *Vesp.* 459, Αἰσχίνην τὸν Σελάρτιον. Lamachus was really the son of Xenophanes, Thuc. vii. 8, 2.

1133. θώρακα τὸν χόα—so the old dicast in the *Wasps* (615) holds out his cup and boasts τὸδε κέκτημαι πρόβλημα κακῶν, σκευὴν βελέων ἀλεωρήν.

1135. ἐν τῷδε...θωρήξομαι—'I will brace me': thus protected he will 'hold his own' against all comers: θωρήσσομαι having a convivial meaning 'to warm the chest' with wine, a use which appears in Theognis: see *Pac.* 1286, where there is a play on the double meaning of the word.

1136. ἐκ—we say 'on': Hom. *Od.* viii. 67, with κρέμασεν: ib. xii. 51, with ἀνήφθω. The Greek shows that a thing stands out from what it is tied to.

1141. βαβαϊᾶξ—see 64: it represents the sound of the tongue smacked against the teeth, which expresses different emotions, like the Latin *barre*. χειμέρια τὰ πράγματα—'things look wintry': for πράγματα, 'state of things,' cf. *Vesp.* 1474, ἀπορα πράγματα: 1496, μανικὰ πράγματα. 'A chilly job,' says the hero: 'a cheery one,' is the reveller's response.

1142. Müller considers that Dicaeopolis should have two lines corresponding to what Lamachus has; he therefore suggests as possible:

αἵρου τὸ δεῖπνον, καὶ βάδιζ', ὦ παῖ, λαβών.  
 ἰού. παπαιᾶξ· ξυμποτικά τὰ πράγματα.

Klotz and Herwerden propose much the same.

Lamachus and Dicaeopolis now leave the stage on opposite sides, followed by their slaves with their respective loads.

1143—1173. The chorus now come forward in a sort of second parabasis, consisting of a κομμάτιον with a strophe and antistrophe; see note on *Vesp.* 1165. These second appearances usually contain, as they do here, a series of personal attacks on people of the day.

1143. *ἴτε δὴ χαίροντες*—‘formula in initio parabasium usitatissima’: *Eg.* 498: *Nub.* 510, ἀλλ’ ἴθι χαίρων: *Vesp.* 1109, ἀλλ’ ἴτε χαίροντες (Müller).

1145. τῷ μὲν—sc. ἡ ὁδὸς ἔσται.

1146. *βιγῶν*—infinitive of *βιγῶ*, which generally has an irregular (Doric) contraction ω, φ, instead of ου, οι: see note on *Vesp.* 446. *προφυλάττειν*—absolutely, of keeping advanced guard: *Thuc.* ii. 93, 3, *ναυτικὸν προφυλάσσειν*.

1150. *Ἀντίμαχον*—Antimachus, it seems, was choregus in the year 427 when Aristophanes produced the *Banqueters*. It came out in the name of Callistratus, and, though there was no secret as to the real author, Antimachus did not condescend to invite him. Another view is that his entertainment of the chorus generally was on a niggardly scale. *τὸν Ψακάδος*—he was called *ψακάς* himself ‘the sputterer’ from his unpleasant habit, *ἐπειδὴ προσέρραινε τοὺς συνομιλοῦντας διαλεγόμενος* (schol.). *τὸν μέλεον*—so Elmsley for *τὸν ξυγγραφῆ*, which does not suit the metre, and is regarded as an annotation referring to some other Antimachus. *μελέων* for *μελῶν* occurs *Av.* 744, 749 in a chorus.

1151. *ὥς μὲν ἀπλῶ λόγῳ*—sc. *εἰπεῖν*, ‘to speak plainly’; but, as Blaydes says, ‘exemplum huius dictionis desidero.’

1155. *Δήναια χορηγῶν*—*Dem. Meid.* 535 §64, *χορηγοῦντα παισὶ Διονύσια*. It is a sort of cognate accusative: in later Greek *χορηγεῖν* means to supply. This line shows that the *Babylonians* is not meant, for it was produced at the great Dionysia; see 503. *ἀπέλυσ’ ἄδειπνον*—this would seem to mean dismissing the chorus without their supper; while *ἀπέκλεισ’* which Müller reads, with Elmsley, would suggest excluding the poet personally from the final banquet.

1156. *ἐπίδοιμι*—‘may I live to see’; especially of beholding

disaster, τὸ ἐπείδον ὡς ἐπὶ τὸ πολλὸν ἐπὶ συμφορᾷ τίθεται: Soph. *Trach.* 1037. τὰν ὧδ' ἐπίδοιμι πεσοῦσαν: cf. Plat. *Gorg.* 473 C. τευθίδος—cf. the comic curse, *Eq.* 929, τὸ μὲν τάγηρον τευθίδων ἐφεστάναι σίζον κ.τ.λ. 'The τευθίς, smaller and more delicate than the τεῦθος and σήπια...does not seem to have been thought a dainty dish except when served very hot in the frying pan as here' (Neil).

1158. σίζουσα—'sizzling,' as they say in Norfolk, or 'fizzing,' παράλος—'by the sea side,' i.e., as the scholiast says, by the side of the salt. Commentators mostly detect some joke on the state-galley Paralos and 'running ashore' which follows. Müller reads παρ' ἁλός = fresh from the sea. ἐπὶ τραπέξῃ καμένη means ready to be served up. Forgetting that the tables were brought in like trays, one commentator suggests ἐπὶ τραπέξῃ καμένη, 'laid, set out,' and another ἐπὶ σαγήνου, 'in the frying pan.'

1159. ὀκέλλου—'may it run aground,' i.e. fall on the floor, table and all, and get wrecked. μέλλοντος λαβεῖν—μέλλω, meaning 'I am about to,' usually takes the future or present infinitive, but the aorist is found *Av.* 367: *Lys.* 118: and in Aeschylus and Euripides: see Goodwin § 73.

1165. ἡπιαλῶν...βαδίζων—the sense shows that Antimachus is meant; the nominative is then left 'pendent,' and a new subject brought in: so perhaps 1182.

1166. Ὀρέστης—*Av.* 1490 νύκτωρ Ὀρέστης. Orestes may simply mean some madman, that hero's frenzy being proverbial or, say others, a certain ruffian, son of Timocrates, is meant, who used to rob passers-by in pretended madness.

1173. Κρατῖνον—see 840.

'The progress of the piece,' says Mitchell, 'evidently requires here some little pageant or spectacle, and such it was the poet's usual practice to supply in the shape of a procession, a bridal pomp, a mock inauguration, or some dance of novel construction.' He suggests as stage direction: 'Scene, the house of the high-priest of Bacchus, with that of Lamachus adjoining. The stage displays the usual preparations for a magnificent repast, accompanied by superb vases filled with costly perfumes, and a rich profusion of chaplets and garlands, composed of flowers of all seasons of the year. Other adjuncts of a grand Athenian



entertainment are seen, in groups of tumblers, jugglers, ball-players, and wavers of the torch. But the most conspicuous for elegance of dress and grace of person, are the dancing and music women, lyrists, citharists, and players on the flute. Between two of the most attractive of the latter, and with a face of the most joyous hilarity, is seen Dicaeopolis the representative of the peace-party. In his right hand he holds, like the other guests, a flagon of gold, prepared at the given signal to celebrate the distinctive rite of the Feast of Pitchers. The gay scene is suddenly disturbed by plaintive music and cries of distress, and a messenger abruptly enters.'

1174. A messenger arrives in haste, announcing that Lamachus is being brought home wounded.

δμῶες—the word is tragic, as is the whole line; cf. 887.

1177. ἔρι' οἰσυντηρά—sheep's wool with the grease in, οἰσύνη being ὁ ῥύπος τῶν ἐρίων. λαμπάδιον—here apparently 'a bandage,' λεπτὸν ἐρίδιον or ἐπιδέσμον εἶδος, οἱ δὲ νάρθηκα, 'a splint' (schol.). περὶ τὸ σφυρόν—'to put round the ankle.'

1178. διαπηδῶν τάφρον—eleven years after Lamachus was actually slain before Syracuse ἐπιδιὰβὰς τάφρον τινὰ καὶ μονωθεῖς, Thuc. vi. 102, 5.

1179. παλινωρρον—from πάλιν and ὄρρυνμι, predicate or adverb, 'wrenched backwards.' ἔξεκόκκισεν—'put out'; for other metaphorical uses of the word (from κόκκος, seed or kernel), see Pac. 63: Lys. 448.

1180. τῆς κεφαλῆς κατέαγε—cf. note on *Vesp.* 1428, κατέαγη τῆς κεφαλῆς. The genitive is probably partitive. κατέαγε is 2nd perfect. We have it with a limiting accusative *Plut.* 545. περὶ λίθῳ—so Blaydes and Bekker with R, comparing Pac. 904, κείσονται περὶ ταῖσι καμπαῖς πεπτωκότες. Lamachus was lamed in crossing the ditch and fell with his head on a stone.

1181—1188. These lines are rejected by Meineke and regarded with suspicion by most editors. There is certainly much to be said against them. The whole passage as it stands is incoherent and indeed absurd, while 1189 would follow 1180 with perfect sense. To go into details, 1181 is an almost unmeaning reminiscence of 574; 1182 recalls 589 and the words before it; while the whole language is unsuitable to a slave. Still, how did the lines get here? They may indeed be meant for an elaborate burlesque of tragic speech, but even then we can scarcely justify such nonsense as 1186—8 coming where they do.

1182. πτῖλον...πесόν—as the text stands this is an instance of the nominative absolute (cf. 1165); unless indeed we accept the height of



absurdity and make the *πῑλον* itself address the sun. *λιπών* in agreement with *ἀνὴρ* has been suggested for *πρόν*.

1184. *ὦ κλεινὸν ὄμμα*—apparently a tragic or quasi-tragic address of a dying warrior to the light. It recalls the well-known words:

σέ δ', ὦ φαεινῆς ἡμέρας τὸ νῦν σέλας,  
καὶ τὸν διφρεντὴν ἥλιον προσενέπω,  
πανύστατον δὴ κοῦποτ' αἰθῆς ὕστερον.

(Soph. *Aj.* 856—8):

*κλεινὸν ὄμμα* might thus be the sun. Most editors however take it to be the *πῑλον*, which Lamachus apostrophises as 'glorious sight'; see Lid. and Scott *ὄμμα*, v.

1186. *ὕδρορρόαν*—a water-course; see 922.

1188. *ληστὰς κ.τ.λ.*—this single line might come after 1178; the *λησταί* would then be the Boeotian freebooters against whom Lamachus had been sent. Elmsley and others read *λησταῖς* in agreement with *δραπέταις*; while Blaydes proposes *ἀνισταμένῳ δέ τις...δραπέτης ληστής κ.τ.λ.*

1189. *ὀδὶ δὲ καύτός*—so *Vesp.* 1360: *Av.* 1718.

1190. Lamachus is brought in from one side of the stage, wounded and moaning in pain. Dicaeopolis staggers in on the other side returning from the banquet with a girl on either hand. Lamachus bewails himself in the style of a tragic dirge; *θρηνῶν παρατραγωδεῖ*, as the scholiast says; while Dicaeopolis mocks and ridicules his lamentations in a tone of exulting triumph.

1196. *Δικαιοπόλις εἰ*—the manuscripts have *ἀν* instead of *εἰ* or before it. Müller therefore reads *Δικαιοπόλις ἀν*, in apposition with *ἐκείνο*, 'this would indeed be grievous, I mean Dicaeopolis would, if' etc.

1197. *ἐγχαίνοι*—cf. 221.

1200. *ὦ χρυσῶ*—'my darlings': *Lys.* 930, *δεῦρό νυν, ὦ χρυσῶν*: so 'golden Aphrodite': Hor. *Od.* i. 5, 9, qui nunc te fruitur credulus aurea.

1206. *Δαμαχόππιον*—'my little knightlet'; or perhaps 'my little prince,' horses pertaining to the rich and great; see *Nub.* 63, where the noble mother wishes to call her son Chrysippus, or 'something with a horse in it': cf. 603.

1207—1209. The order in the text is that adopted by Meineke, Müller and Blaydes. Paley, however, says that it 'destroys the whole fun of the passage, which consists in the jolly farmer mocking the tone of the suffering soldier.' He accordingly retains the old arrangement, Α. στυγερὸς ἐγὼ. Δ. μογερὸς ἐγὼ. Δ. τί με σὺ κυνεῖς; Δ. τί με σὺ δάκνεις;

1210. ξυμβολῆς—Lamachus means 'encounter,' in a hostile sense; as Hdt. i. 74, συμβολῆς γενομένης. 'Alas, alas, that deadly charge!' he cries, and Dicaeopolis mocks him by playing on the word.

1211. ξυμβολάς σ' ἔπραττεν;—i.e. sent in a bill to his guest, asked him to pay his share. Brunck cites these lines of Eubulus from Athen. vi. 239 A:

ὅστις δ' ἐπὶ δέπνον ἢ φίλον τιν' ἢ ξένον  
καλέσας ἔπειτα ξυμβολάς ἐπράξατο  
φυγὰς γένοιτο μηδὲν οἴκοθεν λαβῶν.

It is only the plural ξυμβολαὶ that is used in this sense. Both πράττειν and πράττεσθαι are used of exacting payment, the middle implying for one's self.

1212. ἰὼ παιάν—the usual form of invocation: *Vesp.* 874, ἰήμε Παιάν. See Lid. and Scott for a full account of the word. Elmsley would read Παιών as being the form of comedy, but here we have the tragic style.

1213. ἀλλ' οὐχί κ.τ.λ.—cf. *Ecccl.* 982, ἀλλ' οὐχί νυνὶ τὰς ὑπερεξηκοντέεις. παιώνια—a festival of Apollo the Healer. There may have been, as the scholiast says, such a feast at Athens, but nothing seems known about it.

1222. ἐς τοῦ Πιττάλου—elsewhere Aristophanes has the genitive without the article, e.g. *Vesp.* 1250, ἐς Φιλοκτήμονος. Blaydes therefore reads ὡς τοὺς Πιττάλου (see 1032), while Elmsley's ἐς τὰ Πιττάλου, sc. οἰκία, 'to the surgery of Pittalus,' is supported by *Vesp.* 1432.

1223. παιωνίαισι χερσίν—Aesch. *Suppl.* 1066, χειρὶ παιωνία: *Ag.* 848, δεῖ φαρμάκων παιωνίων.

1224. τοὺς κριτάς—'ostensibly the judges of the prize of drinking; covertly, I suspect, the judges of the theatrical prize. For undisguised addresses to these arbiters see *Nub.* 1115: *Av.* 1101: *Ecccl.* 1154' (Mitchell). ὁ βασιλεὺς—the archon βασιλεὺς presided at the Lenaean festival, his functions generally being connected with religion. Here he is supposed to award the prize for drinking.

1225. ἀπόδοτε—he claims the prize to which he is entitled, ἀπὸ thus used in composition implying rendering what is due: cf. 643.

1227. **τουτονί**—sc. τὸν χθα. **τήνελλα καλλίνικος**—‘hurrah for the conquering hero.’ Archilochus began an ode to Heracles with the words ὦ καλλνικε, χαῖρ’ ἀναξ Ἡρακλέες, and this became the regular style of hailing a victor: see Pind. *Ol.* ix. 1. **τήνελλα** represents the sound of a flourish on the harp strings.

1228. **εἴπερ καλεῖς γε**—‘if you summon us’ to join you. Blaydes reads **κρατεῖς** ‘if you are indeed the victor,’ which makes good sense, but seems unnecessary. It might indeed hint at the poet’s own victory. For **εἴπερ...γε** cf. 307.

1229. **καὶ πρὸς γ’**—Eur. *Heracl.* 641, καὶ πρὸς γ’ εὐτυχεῖς τὰ νῦν τάδε: for καὶ...γε see 560. **ἐγχείας**—sc. ἐς κύλικα: so *Vesp.* 616 etc.: pour *out*, we say. **ἄμυστιν**—‘at a draught,’ τὴν ἀρόαν πόσιν οὕτως ἔλεγον (schol.): the accusative is used adverbially, like **ἀμυστί**. Lid. and Scott however take **ἄμυστις** here to be a large cup; cf. Hor. *Od.* i. 36, 14, Bassum Threicia vincat *amyside*, where either a cup or a draught may be meant.

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